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METROPOLITAN PLANS FOR 1918-1919 SEASON

Two American Operas Featured, Breil's "The Legend" and Hugo's "The Temple Dancer"—Many New American Artists—Three Puccini Premières

General Manager Giulio Gatti-Casazza has completed his plans for the coming season of the Metropolitan Opera Company, the eleventh under his management. Notwithstanding the abnormal conditions and the difficulties incident thereto, this season promises to be one of the most varied and interesting of his regime.

The season will open Monday evening, November 11, with "Samson et Dalila," the cast including Louise Homer, Enrico Caruso, Leon Rothier, and a new French baritone, Robert Couzinou, Pierre Monteux conducting. Two one-act operas by American composers have been chosen for production out of over two score operas submitted. "The Legend," music by Joseph Charles Breil, the book by Jacques Byrne, and "The Temple Dancer," music by John Adam Hugo, the libretto by Jutta Bell-Ranske. Mr. Breil's opera is a dramatic episode the locale of which is a most remote district in an imaginary Muscovite country. Mr. Breil is the composer of several successful popular songs and has learned his technique as an operatic composer by writing incidental music for big cinema productions.

Mr. Hugo is a modest piano teacher in a suburban town. He studied to be a concert pianist in Europe but his health broke down. He has composed some chamber music besides the opera, which is a sort of evocation of certain traditional religious rites of the Hindus.

Besides the world première of the three new one-act operas of Puccini, to take place in December, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi," further novelties will be:

"La Reine Fiammette," opera in four acts, by Xavier Leroux, book by Catullo Mendes.

"Mireille," opera in four acts, by Charles Gounod, lyrics by Michael Catré, from the poem by Frédéric Mistral.

"Oberon," English opera in three acts, by Charles Maria Weber, composed for production at the Covent Garden in London to the book by J. R. Planché.

"La Forza del Destino," opera in four acts, by Giuseppe Verdi, libretto by Francesco Maria Piave.

The following revivals are also announced:

"Crispino e la Comare," opera buffa in three acts, by Frederico and Luigi Ricci, book by Francesco Maria Piave.

"Petrushka," ballet in three scenes, music by Igor Stravinsky, to be produced by Adolph Bolm.

Probably one other opera of the repertoire, yet to be decided upon, will be revived.

The following additions to the roster of artists of the Metropolitan Opera Company have been made:

Roa Eaton, American soprano, formerly of the San Carlo, Naples; Margaret Romaine, American soprano, formerly of the Opéra-Comique, Paris; Mary Ellis, American soprano; Mary Mellish, American soprano; Rosa Poncelle, American soprano; Alice Gentle, American contralto, formerly of La Scala, Milan; Helena Marsh, American contralto; Giulio Crimi, Italian tenor, formerly of La Scala (Milan), Teatro Colon (Buenos Aires), and Chicago Opera Company; Giordano Paltrinieri, Italian tenor, formerly of La Scala (Milan) and Teatro Colon (Buenos Aires); Carlo Hackett, American tenor, formerly of La Scala (Milan) and Teatro Colon (Buenos Aires); Robert Couzinou, French baritone, formerly of Opéra, Paris; Luigi Montezanto, Italian baritone, formerly of La Scala (Milan), and Teatro Colon (Buenos Aires); Reinald Werrenrath, American baritone; Riccardo Dellera and Attico Bernabini, assistant conductors.

The following artists have been retained: Sopranos, Frances Alda, Maria Barrientos, Anna Case, Vera Curtis, Florence Easton, Minnie Egner, Geraldine Farrar, Rita Fornia, Mabel Garrison, Frieda Hempel, Claudia Muzo, May Peterson, Marie Rappold, Lenora Sparkes, Marie Sundelius, Marie Tiffany.

Mezzo-sopranos and contraltos: Cecil Arden, Emma Boniggia, Sophie Braslau, Julia Clausen, Raymonde Delaunoy, Louise Homer, Kathleen Howard, Marie Mattfeld, Margaret Matzenauer, Flora Perini, Lila Robeson.

Tenors: Paul Althouse, Pietro Audisio, Angelo Bada, Fernando Carpi, Enrico Caruso, Rafael Diaz, Morgan Kingstom, Hipolito Lazaro, Giovanni Martinelli, John McCormack, Albert Reiss.

Baritones: Pasquale Amato, Thomas Chalmers, Louis D'Angelo, Giuseppe de Luca, Mario Laurenti, Vincenzo Reschiglian, Carl Schlegel, Antonio Scotti, Clarence Whitehill.

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Conductors: Arthur Bodanzky, Richard Hageman, Pierre Monteux, Roberto Moranzoni, Gennaro Papi.

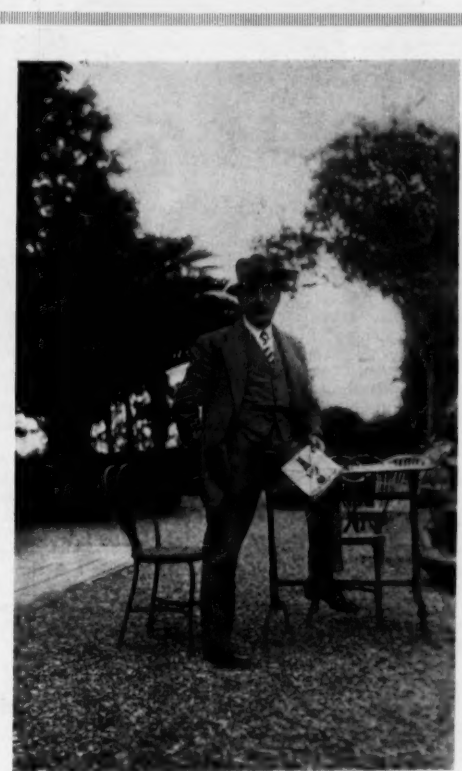
Assistant conductors: Giuseppe Bamboschek, Willfrid Pelletier, Willy Tyroler, Alessandro Scuri.

Singers who were on last year's list but do not appear in the new prospectus are: Maria Conde, Alice Eversman, Helene Kanders, Ruth Miller, Florence Mulford, Julius Bayer, Max Bloch, Riccardo Martin, Robert Leonhardt and Basil Ruysdael. Two singers who were on last year's

list, Vicente Ballister and Josef Groenen, never appeared at the house.

The rest of the opera personnel will be made up as follows: Chorusmaster, Giulio Setti; technical director, Edward Siedle; stage director, Richard Ordynski; stage manager, Armando Agnini; assistant stage managers, Lodovico Viviani, Oscar Sanne; ballet masters, Pauline Verhoeven, Ottokar Bartik; ballet master and stage manager for "Le Coq d'Or" and "Petrushka," Adolph Bolm; première danseuse, Rosina Galli; premier danseur, Giuseppe Bonfiglio; solo danseuse, Queenie Smith; librarian, Lionel Mapleson.

The season's operas in addition to the novelties and revivals above named will be selected from the following: Bellini, "I Puritani"; Borodin, "Prince Igor"; Bizet, "Carmen"; "Les Pêcheurs de Perles"; Cadman, "Shanewis"; Donizetti, "L'Elisir d'Amore"; "Lucia di Lammermoor"; "La Figlia del Reggimento"; Delibes, "Lakmé"; Flotow, "Marta"; Giordano, "Madame Sans-Gêne"; Gluck, "Orfeo ed Euridice"; Gounod, "Faust"; Leoncavallo, "Pagliacci"; Leoni, "L'Oracolo"; Liszt, "Saint Elizabeth"; Mascagni, "Cavalleria Rusticana"; "Iris"; "Lodoletta"; Massenet, "Manon"; "Thais"; Meyerbeer, "Les Huguenots"; "Le



GIACOMO PUCCINI.

A recent photograph of the distinguished Italian operatic composer, whose three one-act operas, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi," will be performed for the first time in any opera house on the stage of the Metropolitan, New York, next December.

Prophète"; Montemezzi, "L'Amore dei Tre Re"; Mousorgsky, "Boris Godounoff"; Mozart, "Le Nozze di Figaro"; Ponchielli, "La Gioconda"; Puccini, "La Bohème," "Madama Butterfly," "Manon Lescaut"; "Tosca"; Rabaud, "Marouf"; Rimsky-Korsakoff, "Le Coq d'Or"; Rossini, "Il Barbiere di Siviglia"; Saint-Saëns, "Samson et Dalila"; Verdi, "Aida," "Un Ballo in Maschera," "Il Trovatore," "Rigoletto," "La Traviata"; Zandonai, "Francesca da Rimini."

AMERICAN CONCERT MANAGERS UNITE

Protective Association Formed by Leading Impresarios

A number of American concert managers met in New York last week and formed an association called the National Association of Musical Managers of the United States. The object of the organization is to protect the rights and interests of the members, especially with regard to present and future war time conditions. About fifty managers from various parts of the country were present and the following officers were elected: Honorary president, Giulio Gatti-Casazza; president, Charles L. Wagner; first vice-president, Loudon Charlton; second vice-president, George Engles; secretary, Catherine Bamman; treasurer, Milton Aborn; board of directors, F. W. Haensel, F. C. Coppicus, Fortune Gallo, Frederick W. Wessels, Arthur Judson.

Frederick Stock Retained

It is reported that the Chicago Symphony Orchestra will retain the services of Frederick Stock as conductor for the coming season.

PARIS OPERA-COMIQUE INCREASES ACTIVITY

To Give Fifty-six Operas in Forty Days—"Dame Libellule," by American, One of Season's Novelties—"Nom d'une Pipe" on Tour

30 Rue Marbeuf (Champs-Élysées),
Paris, August 17, 1918.

The Opéra-Comique, increasing its activity, will give without interruption during forty days operas from its repertoire to the number of fifty-six, of which thirty-two will be in Paris and twenty-four at Biarritz. At the same time rehearsals are in active preparation for the reproduction, with new scenery, of "Pelléas et Mélisande" and "Louise," "Le Pré-aux-Clercs," "Fortunio," "La Lepreuxse" and some other works, besides the preparation of new pieces, "Maimouna," "Pénélope," "Castor et Pollux," "L'Ingénu," "Nais Micoulin," "Dame Libellule," etc.

"Dame Libellule," which is among the novelties for the winter at the Opéra-Comique, is the charming work, unpublished, of the young American composer, Blair Fairchild. It will no doubt be given at the same time with others such as "La Maimouna," by M.M. Gérard and Grovlez.

The new stage decorations for "Louise" are nearing completion; those of "Pelléas et Mélisande" are in course of production. The new scenery for both these operas will be ready by October.

Fanny Heldy, Yvonne Chazel, Marthe Davelli, Yvonne Brothier and Suzanne Brohly will sing at the theatre of Biarritz in the first operas given there by the Opéra-Comique after August 20, of which the list includes: "Carmen," "Manon," "Werther," "Lakmé," "Mireille," "Mignon," "Sapho," "Aphrodite." The same works will be given simultaneously in Paris.

"Faust et Hélène"

At the beginning of the winter season the Paris Opéra-Comique will also give "Faust et Hélène," the work which procured the grand prix de Rome for Lili Boulanger, the gifted artist whose premature death was a sorrow to so many.

Matinee of "Nom d'une Pipe"

The répétition générale or dress rehearsal of "Nom d'une Pipe" took place at the Palais-Royal as a matinée three days ago. This opera-comique in three acts, by Georges Duval and music by Charles Cuvelier, was given on this one occasion in Paris and immediately taken for a trip through France, England and America. Nom d'une Pipe is the name given to Mlle. Agnes, the daughter of the colonel, by her father's regiment. The musical score is full of charm, marking the character of the work and the nature of the faithful affection of Alsace for France. The music is stirring and vibrating, a real French propaganda for French art. Two themes interlace, the love of the young people and that of Alsace for France. Mr. Cuvelier's rhythms remain easily in the mind; the duo of Bellafor and Jacynthe, of Gilbert and Agnes and the passionate air of "Swans, Pass Over the Rhine!" the songs for the baptism of the canon, "Patrie" and the choruses are certain of a grand popularity.

The principal interpreters of this work are Alice Bonheur and Gergette Myrris, David Devries and Edouard Coteuil. Orchestra and chorus are directed by G. Cherubini.

Allied Festivities in the Tuileries

From time to time the famous Tuileries Gardens have been the scene of some remarkable gatherings and fêtes. But in all probability there has never been anything exactly like the big inter-allied "get together" celebration to take place in this beautiful place under the auspices of the American Y. M. C. A., on Sunday, August 25. There will be band concerts (a band from each of the Allied armies, if possible), operatic selections by Parisian artists, vaudeville, gymnastics and athletics in progress simultaneously over the whole place in a continuous program from 2 o'clock until 7. Admission will be free to soldiers of all the Allied armies in uniform. For civilians a charge of five francs will be made at the gate. The money derived from the sale of tickets will be devoted to the relief of victims of the German long range gun, "la grosse bête Bertha."

DELMA-HEIDE.

National Anthem Day, September 14

On Saturday, September 14, a National Anthem Day is to be observed in the city of New York. Its purpose is to teach every man, woman and child the words of "The Star Spangled Banner" and to have the song officially recognized by Congress as the National Anthem. It is expected that more than 1,000 singers, known as National Anthem Singers, will go to the theatres in New York and before the curtains rise to lead the audiences in singing "The Star Spangled Banner." At the motion picture houses singers will be helped by the words on the screen.

William Thorner Married

William Thorner, the well known vocal teacher, and Anna Marinowska were married in New York last Tuesday noon. The happy pair will be at home to their friends at the new Thorner studio residence, 209 West Seventy-ninth street, New York.

OSCAR SPIRESCU DIES SUDDENLY

Prominent Conductor's Passing Shocks Many Friends

The sudden death of Oscar Spirescu, whose name has been closely associated with the musical life of New York during the past two years—first as the conductor of the Manhattan Opera House symphony concerts, then as the chief of the orchestral forces that accompanied Isadora Duncan's performances at the Metropolitan Opera House, and lately as the head of the Strand Symphony Orchestra—will prove a shock to the scores of his friends throughout the country.



OSCAR SPIRESCU.

Born in Bucharest, Rumania, forty-four years ago, Mr. Spirescu was a graduate of the Paris Conservatoire and a school friend of Charpentier, Enesco and other celebrities of the music world. Returning to Bucharest on his graduation, he was appointed the leader of the court orchestra, going later as conductor in chief of the National Theatre of Bucharest. His services to his home city were recognized throughout the breadth and length of Rumania, and the late King Carlos made him a chevalier of the Ordre de Mérite.

Mr. Spirescu first came to this country as conductor of the Boston Opera Company, under the management of Henry Russell. He terminated his engagement after two years' connection with the company to resume his position with the Bucharest National Theatre. His second visit found him as the conductor of the Montreal Opera Company. Mr. Savage claimed his services next, and later he became the conductor of the Cincinnati Orchestra summer concerts. On the eve of the European war he was to go to the Royal Opera of Budapest.

The funeral services will be held in Campbell's Funeral Church, corner Broadway and Sixty-sixth street, Thursday (today), at 11 a. m. The body will be sent to Europe for final burial.

Mr. Spirescu is survived by a widow, who is in this country, and by four children by a former marriage, who are in Rumania.

De Koven New Herald Critic

Reginald de Koven, the composer, will be the chief music critic for the New York Herald this season. Mr. de Koven wrote tonal reviews for the World for many years and wields a graceful and authoritative pen.

Apropos, last Sunday's Herald said: "Don't get married to a Hun tune. Reginald de Koven, all American, has composed a beautiful American wedding march for American weddings. The complete piano score will be published in the Herald next Sunday."

New Portland Manager for Ellison-White

The Ellison-White Lyceum Bureau announces Walter Ricks, of Portland, Ore., as the local manager of its firm there, with offices in the Broadway Building. Mr. Ricks has had several years' experience in this line of work, and thoroughly understands the committeeman's problems in conducting a lyceum course.

Margaret Matzenauer's Patriotic Services

Margaret Matzenauer, prima donna contralto of the Metropolitan Opera Company, has added to her already long list of war gifts, both of money and of service, the following letter:

August 18, 1918.
Kendall K. Muxey, War Camp Community Service:
Dear Sir—I wish to place my services at the disposal of the United States Government through the offices of the War Camp Community Service and shall be happy to assist in any patriotic concerts whenever it may be possible.
Frank La Forge will be associated with me and I enclose our itinerary so that the proper bookings can be made.
Yours with patriotic greetings,
(Signed) MARGARET MATZENAUER.

Ever since the United States entered the war, Mme. Matzenauer has been lavish in her work for the enlisted men. She has presented the entire proceeds of her Boston and New York recitals to war charities and has sung many times for the men in service. The War Camp Community Service has already booked many appearances for her in New England and other sections of the country, and her generous offer will result in at least twenty concerts, with a total audience of at least 50,000 persons.

That the War Camp Community Service is able to present such a great artistic opportunity to the men in the service, many of whom have never heard great artists, is a striking example of the diversity and value of the work of the service.

Frank La Forge, besides his part in the musical program, has enlisted in the W. C. C. S. speakers' bureau, and he will tell the public and the uniformed men what the service is doing for their welfare.

Mme. Matzenauer's itinerary is as follows: October 3, Denver; 13, Chicago; 21, Rochester; 22, Syracuse; 24, Philadelphia; 28, Utica; 29, Detroit; 31, Hamilton,

Ohio; November 4, Springfield, Ohio; 6, Rockford, Ill.; 8, Washington, D. C.; 10, Boston, Mass.; 19, New York; 22, Cleveland, Ohio; 25, Chattanooga, Tenn.; 27, Houston, Tex.; December 3 and 7, Los Angeles; 8 and 15, San Francisco.

SPALDING PREDICTS MUSICAL AWAKENING

Celebrated American Violinist Believes in Our National Tonal Renaissance

The New York Sun for September 1 publishes an exceedingly interesting interview with the great violinist, Albert Spalding, now an American aviator in Italy. Lieutenant Spalding was asked to express his views in regard to musical conditions in Italy, and the effect the war would have on music in general. Regarding the latter question, it is his belief that music will take a more prominent place in people's lives, and in fact is taking a more vital place now than ever before. The psychological result of the sacrifices which the people have made during the four years of war will be to prepare and fit them more for the great consolation and mental uplift that art, and especially music, can give. Lieutenant Spalding already sees a healthy musical awakening in Italy, for from being a country long thought to be opera mad, it is now turning to the works of Perali and Bossi. It is his opinion that Perali is the first musical figure in Italy, for there is a gradual and ever increasing awakening to the lasting value of his religious oratorios and beautiful orchestral works. Although Lieutenant Spalding has very little time to devote to making music, in the face of the terrible disaster that is an every day living reality, yet music in the abstract has come to mean a necessity to him, and his opinions therefore are always of interest.

When asked by the Sun interviewer regarding the playing of German music, he stated: "I do not believe in excluding all German music, but I believe that we should only listen to music of dead Germans. Bach, Beethoven, Mozart, Schubert, Schumann and Brahms have nothing to do with the hellishness of the Hohenzollerns and Hapsburgs. Their utterances are heaven storming proclamations of nature's beauties. We have more right to the heritage of their beauty than has war-mad Germany of today. We are more their followers in our ideals and aspirations than the Germans are, and why should we deny ourselves the privilege of listening to them simply because the unhappy land from which they came has since run amuck—temporarily, we hope—from the poisons of Nietzsche and Bernhardt?"

Even before the war Lieutenant Spalding was aware of the awakening in America to the great need for artistic expression by the artist himself and artistic experience by the layman. "And why should we doubt that a nation that has already produced great writers, great painters and great architects should be able also to produce great musicians?" was a very pertinent query made by the violinist.

The interesting interview terminates by the Sun interviewer asking Lieutenant Spalding if the fact that he has so little time to devote to his art does not fill him with a great sense of loss. His typically American reply was: "I haven't time to think about it, and if I had there would be no sense of regret. There is just one thing before us now—winning the war. Once the war is won I shall be happy, if I am able, to return to my music; but until the war is won this world holds no place for free men or artists except the line of duty—the duty of preserving the ideals which they hold dear."

Robert Maitland to Be Director of Lexington (Ky.) College of Music

Early in September Robert Maitland will take up the duties of director and teacher of the Lexington, Ky., College of Music. He will be assisted by Mrs. Maitland and Mr. Beausang in his work. He will have charge of the voice department of Georgetown College and also have a studio in Frankfort.

Margulies Trio Plans

The Adele Margulies Trio, consisting of Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Alwin Schroeder, cellist, will not give its usual series of Aeolian Hall concerts this season. They will, however, accept private and out of town engagements, as formerly.

Bonnet's Third Volume Published

The third volume of Joseph Bonnet's "Historical Organ Recital Series" has just been published by G. Schirmer, New York. It is devoted to Handel, Mozart, Martini, d'Aquin and Boely. These numbers are of great value for the church service as well as for recitals.

Reed Miller Re-engaged for "Messiah"

Reed Miller, the tenor, has been engaged to sing "The Messiah" with the New York Oratorio Society at the Christmas performance this season. This will be Mr. Miller's "steenth" appearance with this noted organization.

DR. KUNWALD'S SAVINGS TAKEN OVER

Gold Coin, Jewels and Bank Notes Seized by U. S.

Federal officials recently obtained a search warrant to look into the safe deposit box of Dr. Ernst Kunwald, at Cincinnati, and they found over \$4,000 in gold coins in the former Cincinnati Orchestra leader's strong box. Some of the coins, it is said, were of old date, making them worth more than their intrinsic value because of the premiums offered for such coins. Mrs. Kunwald stated that there was no desire or intention to hoard the gold, and that it simply represented some of the savings of her husband while he was director of the Cincinnati Orchestra. Dr. Kunwald is at present interned at Fort Oglethorpe, Georgia, for the duration of the war. The officials of the bank in which Dr. Kunwald deposited his coin were questioned by the Federal authorities, but they denied having any interest in the musician other than that he was one of their depositors, and they did not ask him what he was putting away in his safe deposit box. They had been told that the box, which in reality held the gold coin, contained the family silver of the Kunwald home, to be placed in the safety vault during Dr. Kunwald's detention at the internment camp. Other articles, one of which was said to be a necklace valued at \$22,000, and \$17,000 in certificates of deposit also were found, and are now locked in the United States Government's safe deposit box at the Central Trust Company, Cincinnati.

Ysaye and Fittzu at Hippodrome

The first concert of a series to be given at the New York Hippodrome, took place on Sunday afternoon, September 8, before an audience of enormous size, with Eugen Ysaye and Anna Fittzu as the attractions. Mr. Ysaye opened the program with a brilliant performance of Viex-tempes' "Fantasie Appassionata," which was followed by Vitti's violin concerto, No. 22, in A minor, with cadenzas by Eugen Ysaye. This concerto received treatment by the great artist which will long be remembered by those fortunate enough to hear him. It combined warmth, pathos, color and fire.

Beethoven's "Kreutzer" sonata, op. 47, in A major, for violin and piano, as played by Messrs. Ysaye and Dambois, was by far the most inspired performance of this work ever heard by this writer. The two artists played with inspiration worthy of this great work. Virtuosity was cast aside, but musicianship reigned supreme. Mr. Ysaye chose for his closing numbers Saint-Saëns' "Havanaise" and polonaise in A major by Wieniawski.

During the concert, Mr. Ysaye received deafening applause, and was recalled many times.

Maurice Dambois' accompaniments to Mr. Ysaye's solos were rendered with unusual delicacy, thus giving the soloist absolute freedom to produce his artistic effects at will.

Anna Fittzu was in excellent voice and won the admiration of her audience. Her opening number, "Ritorno Vincitor," from "Aida," which she sang charmingly, at once established her position with the audience. Following this number, she was obliged to respond with two encores. For her second group, Miss Fittzu sang Horsman's "Bird of the Wilderness," and "Inter Nos," by MacFadyen. Three encores were again demanded, one of which, a Hebrew melody, aroused such enthusiasm that it had to be repeated.

Oscar Litchev was scheduled to accompany Miss Fittzu, but in his place Beryl Rubinstein played the accompaniment to the opening aria, and Emil J. Polak accompanied the balance of her numbers in a highly artistic manner.

Edmond Stoullig Is Dead

A telegram from Nice announces the death of Edmond Stoullig, the well known music and dramatic critic, born in Paris in 1845. He collaborated on the Evénement and National and on several musical reviews. His "Annales du Théâtre et de la Musique" in collaboration with Edouard Noël, make up a most interesting repertoire for the history of contemporary dramatic and musical art.

Mr. and Mrs. Griffith Return

Mr. and Mrs. Yeatman Griffith will return to New York City on September 14, and will reopen their studios on the following Monday morning. Mr. and Mrs. Griffith have spent a very delightful summer, and will return refreshed for their season's work. They expect to be very busy.

Sylva's 350th Performance

When Marguerite Sylva opens at the Park Theatre, New York, with the Society of American Singers, she will sing her three hundred and fiftieth performance of "Carmen." Sylva has sung "Carmen" in every land and language, it is said.

Werrenrath Engaged for "Vita Nuova"

Reinald Werrenrath has been engaged to sing the baritone role in "Vita Nuova" with the New York Oratorio Society on December 3 at Carnegie Hall.

WALTER HENRY

ROTHWELL

WILL RE-OPEN HIS STUDIOS ON OCTOBER 1ST

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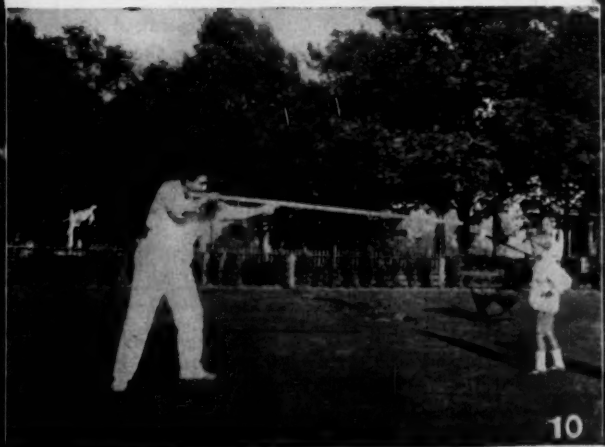
Address communications until September 25 to Mountain Lakes, N. J.



AN AMERICAN SUMMER IN THE LIFE OF AN ITALIAN BARITONE



(1) An easy time "behind the bars." (2) A lesson in English—Stracciari and Signora Stracciari. (3) Left to right: M. H. Hanson, Stracciari's manager; Master Pete; Maestro Spadoni, of the Chicago Opera; Maestro Bamboschek, of the Metropolitan Opera; Stracciari; Mr. Broder, Gatti-Casazza's secretary. (4) Tomatoes from the war garden. (5) A group of friends on the front porch of the Stracciari villa at Long Branch. (6) Repose. (7) Few men can support two masters; Maestro Bamboschek, of the Metropolitan, and Master Pete, of America. (8) A duet; Stracciari and Pompilia Malatesta, of the Metropolitan. (9) In the war garden. (10) A scene from "William Tell." (11) Learning America's national sport.



SAN CARLO OPERA COMPANY RENEWES SUCCESS OF LAST YEAR

Pelham Bay "Loans" Peroni to Lead "Rigoletto"—Salazar "Arrives"—Marcella Craft Superb as Marguerite—Large Audiences and Fine Performances Mark First Week

"Rigoletto," September 3

The real feature of the second evening of the San Carlo New York opera season was Carlo Peroni. Carlo used to be first conductor of the company last season, but now he is a yeoman in Uncle Sam's navy, stationed at Pelham Bay. Commander Franklin kindly gave him permission to come in and conduct "Rigoletto," and when he came down the aisle to take his place in his yeoman's uniform, the whole house, including his own men in the orchestra, rose at him with cheers and applause, which were renewed at the beginning of each act. He conducted an excellent performance, the cast of which was as follows:

Duke of Mantua	Giuseppe Agostini
Rigoletto	Angelo Antola
Gilda	Edvige Vaccari
Sparafucile	Enzo Bozzano
Maddalena	Stella Demette

Antola, the Rigoletto, singing for the first time this season, was not in the best of form at the beginning, but improved steadily as the event went on and had to repeat one of his arias. Mme. Vaccari made a capable Gilda, attractive in appearance and satisfactory in song. Agostini's Duke was perceptibly better than the last time the writer heard it, while Bozzano, as Sparafucile, displayed one of the best voices of the cast. Stella Demette, the Maddalena, did her little well. Orchestra and chorus were

dramatic in quality as one expects in that role. Salazar showed last year his ability as Canio, and his work fully sustained the fine reputation made then. There was very hearty and frequent applause for him. Angelo Antola was satisfactory as the principal baritone in both works.

Gaetano Merola conducted with vigor and purpose. "Cavalleria" was a particularly impressive performance.

"Carmen," September 5

Thursday evening, September 5, Bizet's popular opera "Carmen" was performed, with the following cast:

Don Jose	Manuel Salazar
Escamillo	Joseph Royer
Dancario	Natale Cervi
Remendado	Luciano Rossini
Zuniga	Pietro de Biasi
Morales	L. Dellemolle
Micaela	Queenia Mario
Frasquita	Alice Homer
Mercedes	Frances Morosini
Carmen	Ester Ferrabini

Mme. Ferrabini, in the title role, gained a decided triumph. She was in excellent voice and rendered her many numbers admirably. Her conception of the role shows originality, which was appreciated by a very large and demonstrative audience.

The other artists also acquitted themselves well.

"Women of the Homeland" (God Bless You, Every One!)

A Melody Ballad

By Bernard Hamblen

Sung by

Mme. Schumann-Heink

Published in all the keys by
LEO FEIST, Inc., New York

"Sing Me Love's Lullaby"

A Melody Ballad

By Theodore Morse

Sung by

Mme. Frances Alda

Published in all the keys by
LEO FEIST, Inc., New York

"Over There"

The thrilling and inspiring unofficial American
patriotic song

By George M. Cohan

Sung by

Enrico Caruso

Published by
LEO FEIST, Inc., New York

up to the standard of the opening night and the ballet danced discreetly. There was a large attendance and a substantial amount was obtained for certain Italian charities in New York, for whose benefit the performance was given. Victor Maurel, one of the greatest Rigolettos of all time, heard the opera from an orchestra chair.

"Tales of Hoffman" (Matinee), September 4

At the Wednesday afternoon production of the "Tales of Hoffman," Queenia Mario, a young American singer and pupil of Marcella Sembrich, made her debut in the dual roles of Olympia and Antonia. It was pleasant to note the skill with which the young singer met the traditions of the mechanical doll episode and the ease and fluency of her vocal delivery. There is a peculiarly appealing quality to her voice and a noteworthy clarity. Numerous floral tributes were handed her at the conclusion of the act, and the persistent recalls emphasized the success of her interpretation with her listeners. In the last act, as Antonia, she again showed her ability to act convincingly and to sing with vocal freedom. Giuseppe Agostini sang the part of the poet Hoffman with vocal fervor and freedom of action. The other members in the cast were:

Giulietta	Stella Demette
Niclaus	Maria Melis
A Voice	Frances Morosini
Spalanzani	Natale Cervi
Crespel	Natale Cervi
Nathan	Alice Homer
Luther	L. Dellemolle
Schlemil	L. Dellemolle
Coppelius	Joseph Royer
Dappertutto	Joseph Royer
Miracle	Pietro de Biasi
Cochentille	Luciano Rossini
Frans	Luciano Rossini

Gaetano Merola, Conductor.

A good sized audience listened to the afternoon's performance with apparent pleasure.

Double Bill, September 4

The double bill was noticeable for an audience that filled every seat, turning out to see the debut of the American soprano, Estelle Wentworth, with the company—as Nedda in "Pagliacci"—and to welcome the return of Manuel Salazar, the favorite tenor, just back from Costa Rica. Miss Wentworth was capital in every respect. She has a delightful voice and splendid vocal technique, besides which she displayed more than ordinary ability as an actress. In a word, Miss Wentworth proved herself an extremely valuable addition to the company. One was proud of American singers, seeing her Nedda and the fine Santuzza of Elizabeth Amden in "Cavalleria." Bosacchi gave her good support as Turiddu, though his voice is hardly as

Particular mention must be made of Queenia Mario, who took the part of Micaela, singing her arias effectively. Joseph Royer as Escamillo won her audience with his fine rendition of the well known Toreador song.

The orchestra did excellent work and the chorus was heard to good advantage. Gaetano Merola conducted, and at all times held his forces under absolute control.

"Faust," September 6

The center of attraction, both vocally and dramatically, of the San Carlo's performance of "Faust" on Friday evening, September 6, was Marcella Craft, who was superb in the role of Marguerite.

Miss Craft has been called—by more than one critic—one of the greatest actresses on the stage of today and her vital work upon this occasion bore out this statement. In appearance, she was all that was desired, and vocally she was in excellent condition. Hers is a voice of wide compass and fine timbre and she showed that she is a musician of a high rank as well. She was given a hearty reception, which continued throughout the performance.

Angelo Antola was satisfactory in the role of Valentine and Marta Melis as Siebel. Pietro di Biasi gave good support to the part of Mephistopheles. Giuseppe Agostini as Faust lived up to his reputation as a good all around artist.

"Romeo and Juliet" (Matinee), September 7

A very good performance of Gounod's "Romeo and Juliet" was presented Saturday afternoon before a very large audience. Following is the cast:

Juliet	Queenia Mario
Stephano	Marta Melis
Gertrude	Alice Homer
Romeo	Ralph Errolle
Tybal	Luciano Rossini
Mercutio	Joseph Royer
Gregorio	Pietro Canova
Capulet	Luigi Dellemolle
Frere Laurent	Enzo Bozzano
Duke of Verona	Natale Cervi

Queenia Mario gave the role of Juliet both vocally and dramatically with a finish rarely encountered in a newcomer. Ralph Errolle as Romeo made an excellent impression. His singing was impassioned and artistic, and the great applause he received was worthy of his fine work. The other artists filled their respective roles well.

Both orchestra and chorus were excellent.

Gaetano Merola conducted.

"Il Trovatore," September 7

The first week of opera came to a close on Saturday evening with a fine performance of Verdi's ever popular "Il Trovatore," which was produced before a sold out

house. Impresario Fortune Gallo has established a record for artistic work, which will always make him and his company welcome in the operatic life of the metropolis. His season of three weeks is too short, and it is hoped that Mr. Gallo will be able to produce opera in New York City next year for a much longer term.

The cast comprised: Estelle Wentworth as Leonora, Alice Homer as Inez, Leone Zinovieff as Manrico, Angelo Antola as Count di Luna, Stella de Mette as Azucena, Luciano Rossini as Ruiz, and Pietro de Biasi as Ferrando. Signor Antola, who sang the role of Count di Luna in place of Roberto Viglione, made an excellent impression. Leone Zinovieff, Russian tenor, as Manrico, created a veritable sensation. Stella de Mette was accorded much applause for forceful conception of the role of Azucena. The other artists rendered their parts skilfully.

Signor Barbieri conducted in place of Gaetano Merola as announced on program.

LOUIS F. GEISSLER TO RETIRE

**Will Relinquish Active Management of Victor Talking Machine Company at the End of the Year—
Thirteen Years with Victor Company and
Forty Years in Music Industry Mark
a Unique Career—Will Continue
as Director**

(Abstracted from the Musical Courier Extra.)

THE Victor Talking Machine Company has sent out announcements that Louis F. Geissler, who for the past thirteen years has been general manager, would retire from that position at the end of the year, except in so far that he would be a director of the Victor Company, which would give that institution the advantage of his judgment and experience. Accompanying this announcement comes

a letter of Mr. Geissler's expressing his appreciation of the company's courtesy and co-operation, indicating the good feeling existing between Mr. Geissler and the Victor Company.

Mr. Geissler's father was a jewelry merchant in Evansville, Ind., who handled pianos as a side line. The elder Geissler was one of the old time merchants, one who conducted his business within the scope of his own personality and effort. After a common school education such as was provided in those days, the younger Geissler was taught tuning at the instigation of his father. The younger Geissler studied tuning pianos just as he has always studied everything he attempted, with hard application, and he was soon able to take care of the tuning business that came in to the piano business of that day in the Ohio River town. But the young man was not content to remain in Evansville and tune pianos—he wanted to get out into the world, and he obtained a position in Nashville, Tenn.

There was a lot to do in Nashville, the young man soon learned, for his work was not confined to tuning pianos, but he had to sell sheet music, and pianos, and musical instruments, and soon Louis F. Geissler was regarded as the best small goods man in the business. It was not long, however, before the young man wanted to "branch out" again, as they say down South, and he went to San Francisco, and entered the house of Sherman, Clay & Co., taking charge of the small goods department. Here again the young man was with a Steinway house, and soon the Eastern trade began to hear of this driving young man in the big San Francisco house.

When the talking machine made its appearance, Mr. Geissler saw its possibilities, and built up a wonderful business for that instrument on the Pacific Coast.

Thirteen years ago Louis F. Geissler took up his work in Camden, N. J., and applied himself to his work just as he had in all his efforts before accepting this important post, which he has filled so successfully and with such marked ability. The Victor Talking Machine Company has expanded under his vigorous manipulations and rigid methods, to one of the great commercial institutions of this country. It is one of the great commercial organizations of the business world, and up to the time of the

present war the only thing one could hear of and about the Victor Company was its expansions, its developments, and its great work in music and in giving to the people, the masses, if you please, and the musicians, that music which before the advent and the development of the talking machine had been denied.

Those who have been intimate with this department of the Victor Company can attest to the wonderful efforts made to bring the talking machine to the highest point of musical excellence. Mr. Geissler from the start of his interest in the instrument gave this serious study, and with the assistance and encouragement of those who had to do with the institution's development, there was given the world what might be termed the Victor music, which is known throughout civilization.

All this is recognized by musicians the world over, and while Mr. Geissler, with his usual modesty, may protest that he was but a part of the organization which accomplished so much, yet this quiet man was as firm as steel when it came to the question of the artistic.

It would be impossible to give here all that the Victor Company has done for the benefit of the peoples of this world, and in all this Louis F. Geissler has had an active hand and played a part that the Victor Talking Machine Company recognizes.

Now Mr. Geissler retires. What a compliment to the Victor Talking Machine Company that this man who has had so much to do with its success, still gives his aid to it, and what an accomplishment for any man to be able to retire at a time when there will be given him years of rest, years in which to take up those studies, those pleasures, that will make life happy, and to yet retain that in-

MUSICAL CINCINNATI TUNING UP THE LYRE

Preparations Going On for Unabated Musical Activity

Cincinnati, Ohio, September 7, 1918.

The musical season will offer many important features during the year, though perhaps not marked by as much exterior brilliance as some in the past. The symphony season begins October 25-26, and the usual pairs of concerts will be given every two weeks. The soloists thus far selected include Hulda Lashanka, soprano, who will sing at the opening concert; Jacques Thibaud, violinist; Ethel Leginska, pianist; Karl Kerksmitt, the new solo cellist of the orchestra; Maurice Dambois, Belgian cellist; Mischa Elman, violinist; L. Sametini, violinist; Alfred Cortot, French pianist; Harold Bauer, pianist; Mme. Matzenauer, mezzo-soprano; Riccardo Stracciari, baritone; Emil Heermann, violinist, and Mischa Levitsky, pianist.

The orchestra will make an Eastern trip in November, and will play two concerts in New York, one in Carnegie Hall and a Sunday night concert at the Hippodrome. Ysaye will be here early next month to prepare for the season.

The first recital of the season will be that of Galli-Curci, which will take place in Music Hall on October 9.

In Emery Auditorium, on November 10, Josef Rosenblatt, the widely celebrated Jewish cantor, will give a recital. Heifetz, the brilliant young violinist, will be heard on November 21. Pablo Casals, the famous Spanish cellist, is scheduled for November 30. The concert of the famous Paris Conservatoire Orchestra will take place on December 4, under the direction of Messager. Early in the new year there will be additional recitals including one of Ysaye and Rudolph Ganz and one by McCormack.

Lillian Aldrich Thayer reopens her studio at Oxford for the coming season on September 17. An original and interesting feature of the past year's work has been preparing students for Red Cross benefit concerts which have been successfully given throughout Ohio.

be in the nature of an "Anthology of Artistic Songs," embracing five centuries, and given in three or four programs. They are also doing a few lecture-recital programs.

The Walnut Hills School of Music opens its season tomorrow. The piano department will be in charge of Philip Werthner, and Mrs. Paul Kendall Werthner will be at the head of the vocal department.

An unusually fine tenor voice of excellent quality and true Italian fervor was disclosed in the operatic concert given last Thursday night by Umberto Baroni, a young singer who has had experience in Italy, and whose delivery of the various operatic selections gave evidence of fine talent. He was accompanied by Romolo Ferri, baritone, who also proved a singer of ability and of a high order.

Through the generous kindness of Bertha Bauer, the Hyde Park community may enjoy anticipation of a beautiful concert to be given by some of the student talent of the Cincinnati Conservatory of Music the latter part of September. An interesting feature of the program will be the violin solo work of Claudia Peck, the young lady elected to teach violin in Hyde Park during the ensuing season. Miss Peck is the eldest daughter of Captain Peck, now in France on the firing line, with the Rainbow Division.

The Cincinnati Conservatory of Music opened its doors for its fifty-second year to a record enrollment on Tuesday of the past week. There are many new features connected with this year's program, included among them extensive plans for rendering assistance to all branches of war activities desiring attractive and appropriate musical programs in connection with the season's campaigns. There are special courses offered for candidates preparing to tour under the auspices of the Y. M. C. A. and a large quota of talented young musicians are studying with this purpose in mind. Fresh stimulus has been added to the violin department through Ysaye's connection with the Conservatory artist staff and leading talents from both North and South America have registered for Ysaye's master class.

Martha Craver, pupil of Dr. Fery Lulek, is winning unusual favor in the lead with Richard Carle, in "Frills and

"Love Here Is My Heart"

A Melody Ballad

By Lao Silésu

(Composer of "A Little Love, a Little Kiss")

Sung by

John McCormack

Published in all the keys by
LEO FEIST, Inc., New York

"The Radiance in Your Eyes"

A Melody Ballad

By Ivor Novello

(Composer of "Keep the Home Fires Burning")

Sung by

Reinald Werrenrath

Published in all the keys by
LEO FEIST, Inc., New York

"Women of the Homeland"

(God Bless You, Every One!)

A Melody Ballad

By Bernard Hamblen

Sung by

Charles Harrison

Published in all the keys by
LEO FEIST, Inc., New York

terest and part in the business he has had so much to do in the making. There is not a business man in this country who will not heartily wish Mr. Geissler all that is his due.

It is to be hoped that Mr. Geissler will add another forty years and more of real life to what he has done as a recompense for what he has given others.

Thomas James Kelly has returned from a vacation of two months spent in Lake Forest. Several of Mr. Kelly's professional pupils took advantage of his proximity to Chicago to brush up with him for a few weeks, and he also gave concerts at Lake Forest University Chapel and the Great Lakes Naval Training Station.

Mr. and Mrs. Kelly are planning a series of interesting song recitals to be given during the season; these are to

Furs," which made its debut at Washington, D. C., and is now on tour. Another Lulek pupil who is well established for the year is Emma Selmeier, contralto, who has been engaged as teacher of voice at the Pennsylvania College for Women at Pittsburgh, where she will also fill a prominent church position.

Ralph Lyford has added to his activities at the Cincinnati (Continued on page 17.)

MUSIC AT THE POLICEMEN'S FIELD DAY.

The policemen of New York recently had two field days at which a very large sum was raised to pay for uniforms of the Police Reserves—formerly the Home Guard. At the second one, on August 31, a lot of the big fellows of the musical world turned out to help. The photographs show Caruso, who sang, in his box (with the best portrait of Mrs. Caruso yet published), and again pretending very heartily to enjoy the aeroplanes, though as a matter of fact the aviation part of the program had to be abandoned on account of cloudy weather. Then there is John McCormack singing, with Edwin Schneider at the piano and Nahan Franko, in his uniform as a captain of the

Police Reserves, at the conductor's stand. There were a lot of Pershing's veterans in the crowd, but they were seated so far from John in the great Sheephead Bay grandstand that they could not hear him well. So they sent him word of their disappointment, and he invited them to come up around the stand and sang a special song for them, which not only made a tremendous hit with them, but with all the rest of the huge crowd. Pasquale Amato was there too, and another picture shows him in full swing, while Nahan Franko leads. As the country papers say, "a good time was had by all."

Amato Photograph © Western Newspaper Union.
Others by Bain News Service.



THE COMING VISIT OF THE FRENCH ORCHESTRA

Famous Director and Soloists of the Ancient and Honorable Organization

The coming visit of the Société des Concerts du Conservatoire, to give it its full title—in other words, the famous orchestra of the Paris Conservatoire—will be an event of most unusual interest this season. In fact, it is not too much to say that it is the most important event of American musical life in many years. The organization, one of the longest established orchestras of the world (the Conservatoire itself dates from 1795), is made up entirely of premiers prix of the Conservatoire, and most of its members are professors at that institution. At its head is now André Messager, one of the leading French musicians, a composer of much charming music, for many years a director of and principal conductor at the Paris Opéra. Until the spring of 1917, the orchestra had never given concerts except in the historic concert hall of the Conservatoire, but at that time a trip was made through Switzerland for the purpose of propaganda for French music. A similar trip to Spain, planned for the spring of this year, was abandoned on account of the difficulties caused by the close approach of the Germans to Paris and the final completion of plans for the American trip. The orchestra will arrive in New York about the first of October, giving its first concert in Carnegie Hall early in that month, and then will follow a triumphal tour of ten weeks—the leaves of absence cannot be extended for a longer time. The orchestra, as part of the Conservatoire, is a national institution and comes here under the auspices of the French Government itself. Chambers of commerce and patriotic and civic organizations of every sort in all the larger cities of the United States have greeted its coming with the utmost enthusiasm, and it will have a guaranteed tour such as no foreign body of musicians ever enjoyed in this country before. A group of photographs of the leading soloists of the orchestra appears in this number of the *MUSICAL COURIER*, and there follows herewith brief biographical notices of them.

LEON LETELLIER.

M. Letellier is a bassoonist of the very first rank who has given frequent and striking proof of his ability at the delightful concerts of the Society of Wind Instruments, and in the various other positions as soloist which he has occupied, at the Paris Opéra, since 1887, at the Concerts Colonne, and at those of the Société des Concerts. He was born at Marseilles in 1859, and was awarded first prize for bassoon at the Paris Conservatory in 1879.

EMANUEL CHAINE.

Emanuel Chaine was born at Besançon in 1885, a pupil of M. Franquin. He won a first prize in 1907. The following year he became a member of the famous band of the Garde Republicaine. In 1912, he was appointed trumpet soloist of the Société des Concerts, and in 1913 given a similar post at the Opéra.

GABRIEL FAUTHOUX.

M. Fauthoux was born at Biarritz in 1865. He obtained a first prize for cornet at the Paris Conservatory in 1883, when only eighteen years old, and from then on won great success with his instrument as soloist of the concerts given by the band of the Garde Republicaine. In the year of his graduation he also became a player in the famous Lamoureux Orchestra. He joined the orchestra of the Paris Opéra in 1894 and the Garde Republicaine in 1898.

H. COUILLAUD.

M. Couillaud was born at Bourg-la-Reine in 1878. He won first prize for trombone at the Conservatoire in 1908, passing a most brilliant examination. Since then he has belonged to the best French orchestras—Société des Concerts, Opéra, and Garde Republicaine.

MME. ELLIE.

Mme. Ellie, who was born at Lyon in 1885, is one of the group of artist-pupils—a group as numerous as it is re-

markable—of the distinguished master, Alphonse Hasselmans. In 1900 she won first prize for harp at the Conservatoire, and since then has often proved her value not only as an orchestral player but also as a solo virtuoso.

LOUIS BLEUZET.

Louis Bleuzet, oboe soloist, was born at Hazebrouck, April 26, 1874. He entered the Conservatoire in 1888. He won a first medal in solfège in 1892 and first prize as oboist in the marvelous class of M. Gillet. In 1893, after having belonged to the orchestras of the Concerts d'Harcourt and Concerts Colonne, Bleuzet, soloist at the Opéra-Comique since 1898, joined the Société des Concerts in 1900, where he succeeded his colleague and friend, Louis Bas, as soloist.

LOUIS BAS.

M. Bas is one of the most celebrated oboists of the famous French school. Born in Paris in 1863, he entered the Conservatoire in 1882 and left it in 1885 with a prize awarded by unanimous vote of the judges, which won him at once a position in the orchestra of the Paris Opéra by the side of his master, Gillet, whom he succeeded as soloist. Louis Bas was also a member of the celebrated Society of Wind Instruments founded by Paul Toffanel. After having occupied the post of oboe soloist in the Colonne Orchestra, he passed to the Société des Concerts in 1888 and became soloist of that organization in 1899. At the present time he is English horn soloist of the Société des Concerts.

LOUIS COSTES.

M. Costes was born at Toulouse in 1881, and is today clarinet soloist of the Société des Concerts, a post occupied for so long by Prosper Mimart. He has proven himself a worthy successor of that remarkable artist.

ALFRED BRUN.

Alfred Brun, concertmaster of the Société des Concerts (or, as the French say, solo violinist), occupies a high posi-



CONDUCTOR AND SOLOISTS OF THE FAMOUS FRENCH SOCIÉTÉ DES CONCERTS, THE ORCHESTRA OF THE PARIS CONSERVATOIRE, WHICH WILL MAKE ITS FIRST TOUR IN AMERICA THIS FALL.

(1) André Tancol, principal second violinist. (2) H. Couillaud, trombone. (3) Madame Ellie, harpist. (4) Marcel Migard, viola. (5) Jules Violet, cornet. (6) Philippe Gaubert, flute soloist and assistant conductor. (7) André Messager, the distinguished French composer, conductor of the orchestra. (8) Alfred Cortot, famous French pianist, who will make a tour of the United States, appearing in recitals and with numerous other symphonic organizations as well as with the Société des Concerts. (9) Adolphe Soyer, contrabass. (10) Emanuel Chaine, trumpet. (11) Leon Letellier, bassoon. (12) Louis Bleuzet, oboe. (13) Alfred Brun, concertmaster and solo violinist. (14) Gabriel Fauthoux, cornet. All these men are Premiers Prix of the Paris Conservatoire, and most of them professors in that school.

tion in Paris both as professor of the Conservatoire, where since 1896 he has molded the destinies of a constellation of remarkable pupils, and as solo violinist of the Opéra (where he has been a member of the orchestra since 1884) and of the Société des Concerts, which he joined in 1886 after brilliantly winning a first prize at the Conservatoire in 1885.

ANDRÉ TRACOL.

André Tracol, concertmaster of the second violin, was born at Bordeaux in 1868. He won a first prize as violinist at the Conservatoire in 1892 and joined the Société des Concerts, after having belonged to the Lamoureux Orchestra and that of the Paris Opéra. He is secretary of the executive committee of the society.

MARCEL MIGARD.

M. Migard, viola soloist, won a first prize with that instrument at the Conservatoire in 1898, as a member of the class of Leforge. After having obtained a first medal for solfège work the same year, he became successively viola soloist of the Lamoureux Orchestra, the orchestra of the Opéra-Comique and of the Société des Concerts. He was born at Paris in 1878. M. Migard has seen service in the war as an automobile driver.

GEORGES PAPIN.

Georges Papin, cello soloist of the Société des Concerts, was born at Paris in 1860. He took first prize for cello at the Paris Conservatoire in 1881. In 1887 he became a member of the orchestra of the Paris Conservatoire and was made soloist in 1901. He now holds a similar position with the Société des Concerts as successor to Jules Leol.

ADOLPHE SOYER.

Adolphe Soyer, contrabass soloist, was born at Paris in 1865. He won first prize for the contrabass in 1889, was appointed professor of that instrument at the conservatory at Nancy in 1890, joined the orchestra of the Paris Opéra in 1891 and shortly after that the Société des Concerts. At the present time he is chapel master at the famous Paris Church of the Madeleine.

JULES VIOLET.

Jules Violet won a first prize of the Paris Conservatoire and is one of the most remarkable French cornetists. He holds conjointly the position of soloist at the Paris Opéra, in the band of the Garde Republicaine, and with the Société des Concerts.

Eleven New York Musicians'

Opinions of "Magic of Your Eyes"

Within a month the publishing house of M. Witmark & Son has received eleven letters from New York musicians alone testifying to the unusual merit of Arthur A. Penn's "Magic of Your Eyes." Hundreds of other letters from musicians and music lovers all over the country have reached the publishers. Many of these will be reproduced in due time.

Following are the opinions of the eleven New Yorkers:

The best proof of a song's beauty is its popularity. All singers seem at least to know "Magic of Your Eyes" and bands are playing it everywhere. I think it the song of the day of its kind! (Signed) JOSEPH MEZO.

It seems to strike a responsive cord very easily. Much more so than many other songs I sing. (Signed) WM. W. DERGIN.

Permit me, please, to repeat that "The Magic of Your Eyes" is most singable—which covers everything. I believe the song to be an inspired one which touches every heart. (Signed) THERESA RIHM.

I would be delighted to receive more of your compositions in the future. (Signed) M. KING.

I have used your number both as a teaching piece and on my own programs with great success. (Signed) THORNTON URQUHART.

I have been singing your song with great success. On several occasions, when singing at the camps, I have had requests for it. (Signed) MARIE WARRINGTON.

I shall most certainly add it to my repertoire. (Signed) HELENA MORRILL.

I have used it extensively this past season. The song always brings success it takes so well, and I enjoy singing it. (Signed) RENE SCHIEBER.

I found this song when the fag of the season's work was beginning to tell on nerves musical, and gratefully introduced it among the student body in New York and Atlantic City. (Signed) CHARLOTTE S. MANN.

I am enjoying your song and use it in teaching with great success. You will be glad to know that I have seven pupils singing this song at present and all of them like it very much. (Signed) FLORENCE B. SOULE.

Have just returned from Camp Dix, where for three days I have been giving three half hour concerts each evening and singing all the afternoon in the different hospitals, giving a regular program in at least six wards a day. I sang "The Magic of Your Eyes" fifteen times during my visit there. It never fails to draw splendid applause. (Signed) MARJORIE KNIGHT.

Pilzer Plays Before 7,000 at Camp Raritan

On Monday evening, August 2, Maximilian Pilzer, the American violinist, played before 7,000 soldiers and civilians at Camp Raritan, near Metuchen, N. J. Mr. Pilzer played in the open air, and as usual thrilled his audience. The men shouted and clamored for more, and he had to play again and again. Among his numbers were "Hejre-Kati," by Hubay, and a serenade by Drigo.

Dorothy Pilzer, his sister, who is a contralto of exceptional merit, was on the same program. She sang "The Muleteer," by Noguero, and "God Be With Our Boys Tonight," by Sanderson, her beautiful voice carrying throughout the immense arena. Mr. Pilzer, showing his usual ver-

satility, accompanied Miss Pilzer at the piano. Both received ovations.

Amy Ellerman's Bookings

Amy Ellerman, contralto, assisted by Irma Seydel, violinist, and Calvin Cox, tenor, are to have a thirteen weeks' tour this season, opening at the New York Edison Shop, Fifth avenue, New York City, September 5. Other bookings are as follows: September 9, Johnstown, Pa.; September 10, Roaring Springs, Pa.; September 11, Latrobe, Pa.; September 12, Irwin, Pa.; September 13, Uniontown, Pa.; September 16, Morgantown, W. Va.; September 17, Fairmont, W. Va.; September 18, Grafton, W. Va.; September 19, Buckhannon, W. Va.; September 20, Clarksburg, W. Va.; September 23, Marietta, Ohio; September 24, Moundsville, W. Va.; September 25, McKeesport, Pa.; September 26, Kittanning, Pa.

On the afternoon of August 18 Miss Ellerman and Mr. Cox, with Robert Gayler, at the piano, were heard in a concert at the Allenhurst Club, Allenhurst, N. J.

Augette Foret in W. C. C. Service

Augette Foret, the well known chanteuse, has been doing patriotic work for the War Camp Community Service in Washington, D. C., where she has made six appearances within the last ten days.

Her audiences included all classes ranging from men at the barracks and the radio school, where nearly all are college graduates, and Quantico, where the marines are

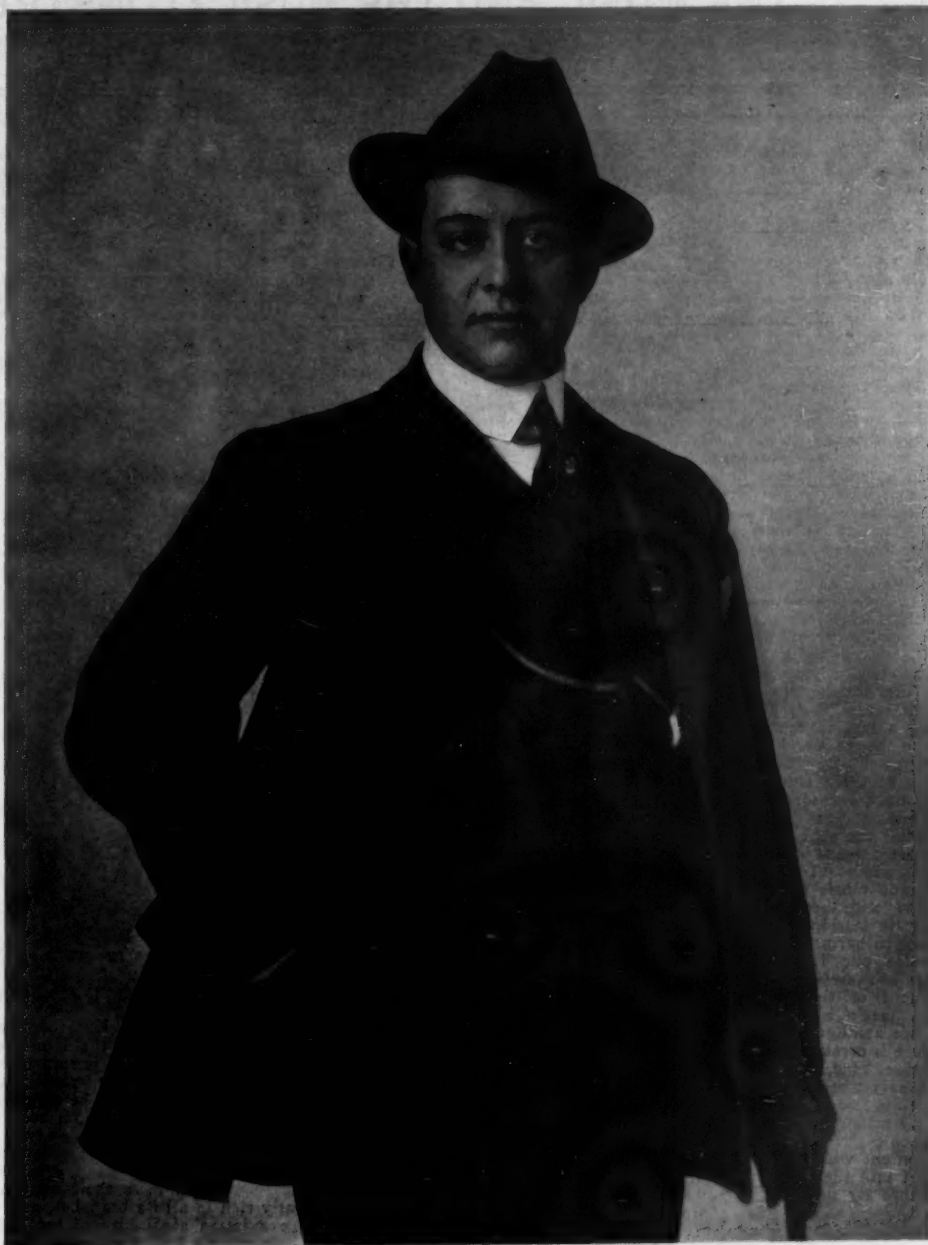
in training and which has an auditorium seating 5,000 persons, to the United States Service Club of America, whose membership includes representatives of the most distinctive diplomatic and legislative circles. Here Mme. Foret provided the entire program, which was afterward described as the most artistic evening ever enjoyed by the club.

Mme. Foret has made it possible, on each occasion, for the War Camp Community Service, through one of its speakers, to present to the interested audience the work which the organization is doing for the soldier, the sailor and the marine on leave from camp.

Yvonne de Tréville First "Daughter of the Regiment" This Season

Although several productions of Donizetti's opera, "The Daughter of the Regiment," have been announced for this season, Yvonne de Tréville was the first to appear. In a condensed version, translated and arranged by herself, Mme. de Tréville sang the role of the French vivandière last Saturday at Gedney Farms Club at a big patriotic meeting organized by the Metropolitan Life Insurance Company of New York.

The regimental costume was most becoming and her appearance on the stage was the signal for warm applause, but her singing and drumming of the "Ra-ta-plan" worked great enthusiasm. The prima donna was in fine voice and her beautiful delivery of the air "Salut à la France" was so stirring that she was recalled many times and finally gave "La Marseillaise" and her famous "Laughing Song."



PAUL ALTHOUSE.

Who begins his 1918-19 season with seventeen dates for the month of October, which will include appearances at Greenville, S. C.; Birmingham, Ala.; Emporia, Kan.; Lawton, Okla.; Miami, Fla.; Houston, San Antonio, Austin, Waco, Waxahatchie and Denton, Tex.; Denver, Colo.; Columbus and Canton, Ohio, and Chicago, Ill.

PABLO CASALS

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THE MUSIC AND THE MUSICAL INSTRUMENTS OF INDIA

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By BASANTA KOOMAR ROY

THE flowers are first born in the hidden roots of the plants. Even so most of the modern arts, sciences and religions of the world were first born in the now obscure but the sacred soil of Asia. But with the march of modern western civilization, the roots of human knowledge have been so hidden beneath the mud of ignorance, prejudice and intoxication of material power that the people of the West question even the existence of those roots.

Not long ago I was talking with an American gentleman on things Oriental, and in the course of the conversation I remarked, "The octave of your musical system originated in India." "How absurd!" said the American. "It was invented by Guido d'Arezzo in Italy in the tenth or eleventh century." "But," I replied, "the octave was known to the Hindu at least a thousand years B. C. Then it traveled through Persia and Arabia into Europe." When I proved my statement from the writings of European historians, he said, "It hurts our pride to acknowledge that we owe even our music to Asia."

It was no earlier than the middle of the last century that musical critics of the West were wont to think that "Hindu music was devoid of all science, and unworthy, therefore, of any serious consideration." But recently a great many musical experts are singing a quite different song. Why? Because they are taking pains to investigate the subject. People always speak ill of the things they know the least of. It takes time to get used to a new thing. It takes time even for a husband to get used to his new wife. But it is certainly a healthy sign of the times that both the East and the West are striving to understand each other better through music, poetry and printing. This is indeed forging a link in the golden chain of new friendship between the East and the West—the two halves of one whole.

Some of these students of Hindu music are becoming so much enamored with its genuine grace that they are growing quite extravagant in its praise. Let us read what the sober judgment of Edward MacDowell, the most famous of American composers, made him write in 1896: "The principal characteristics in modern Hindu music are a seemingly instinctive sense of harmony; and, though the actual chords are absent, the melodic formation of songs plainly indicates a feeling for modern harmony, and even form. The actual scale resembles our European scale of twelve semitones (twenty-two srutis, quarter tones), but the modal development of these sounds has been extraordinary. Now a 'mode' is the manner in which the notes of a scale are arranged. For instance, in our major mode the scale is arranged as follows: Tone, tone, semitone, tone, tone, semitone. In India there are at present seventy-two modes in use. These are produced by making seventy-two different arrangements of the scale by means of sharps and flats, the only rule being that each degree of the scale must be represented. . . . Not content with the complexity of this modal system brought into their music, the Hindus have increased it still more by inventing a number of formulas called tagas."

And Shah'nda, a Hindu authority on music, elaborates MacDowell's statement thus: "The Western musician concentrates his attention on the center of each note forming a scale, and his ears will tolerate no variation from that central point. The Eastern musician concentrates his attention on the gradations of pitch between the center of each note. Where the Western musician strides from note to note, his Eastern brother glides in between. . . . So delicate and so subtle are these gradations that it is only cultivated

ears that can perceive them and recognize their endless variety and significance."

The Hindu divides musical art (sangit) into three component parts—gita (vocal music), vadya (instrumental music) and nritya (dance). On account of its professional nature, dancing has mostly fallen in ill repute.

As to the musical instruments, there are a hundred and one different kinds that have been developed in India through the ages. Even the "Vedas," which were compiled between 4000 to 2000 B. C., make mention of different kinds of instruments. It is claimed by authorities that the original home of the stringed

ravanastram, formed of a cylinder of sycamore wood, partly hollowed."

The veena is the national musical instrument of India. It is an exceedingly difficult instrument to play. It takes about fifteen years to master it tolerably well. The instrument is about three feet seven inches in length. Two large gourds are attached toward the ends of the bar on which frets are arranged at semitonic intervals. Each gourd has a round piece cut off the bottom to act as a sound hole. There are twenty-one frets and seven strings. Four strings pass over the frets, and the rest are side strings. The strings are made of steel and silver. The instrument is placed over the left shoulder, as is seen in one of the pictures, and is played upon with the fingers, the first two being armed with wire plectra.

The sitar is another and more popular instrument. It has just one gourd at the bottom and has five wire strings. There are nineteen frets. The sitar can be altered to any key by simply moving the frets up or down. The performer can execute chromatic passages at will, extending to fourths of original notes.

"The sarangi," to use the words of Colonel French, "has four strings of catgut; it is played with a bow, and the execution upon it by accomplished performers is frequently striking and pleasing, while the tones are nearer perhaps in quality to the human voice than those of any other instrument with which I am acquainted." The passing sweetness of this instrument is due perhaps to two factors that go toward its construction: The sounding board is made of parchment, and below the gut strings that are played upon there are eleven extremely fine steel wires. These steel wires are tuned to the same scale as the gut strings. Thus the vibration doubly enhances the richness of the tone. The sarangi is generally played when the Nautch girls sing.

Besides these instruments there are, of course, dhols, tom-toms and tamburins, hehalas, hashias and poongis, toblas, bayas and pakhoosies, etc.

It is really a treat to hear some one play these instruments and pour forth their soulful music. Pierre Loti thus describes a concert he heard in India: "What refinements unknown to our Western musicians! . . . Can the concert have begun? From their grave and attentive attitudes, and the way in which they watch one another, it would appear so. But there is nothing to be heard. But yes, a hardly audible high note, like that of the prelude to 'Lohengrin,' which is then doubled, complicated, and then transformed into a murmured rhythm, without growing any louder. . . . What a total surprise, this almost toneless music coming from such powerful instruments! One might have held it the buzzing of a fly held within the hollow of one's hand, or the brushing of the wings of a night moth against the glass, or the death agony of a dragon fly."

Quite unlike the West, the farmers, workers and artisans of India live a very musical life. Smoking the hukkah and singing songs are the two great comforts of their lives. It is really a great joy to hear the boatmen sing their fervent songs when the sun goes down behind the horizon and varnishes the sky above with liquid gold, or to hear the farmers on the river banks sing their comic or serious folk-songs as they plow the fields or reap the harvests. Here is a comic folksong:

If thou shouldst have a wife,
Trouble is thine.
If none should bless thy life,
Trouble is thine.
If neither wise nor witty,
Sorrow will come.
Still more if she be pretty,
Sorrow will come.



A HINDU LADY PLAYING THE SITAR.

instruments is in India. Ravana, the King of Ceylon, who plays such an important part in the Hindu epic, "Ramayana," written about 2000 B. C., is said to have invented the first stringed instrument, ravanastram. Here is what Antonio Stradivari, known to be the greatest of all violin makers, said on this point about 200 years ago: "Hindoostan, the country whence we derive the most ancient monuments of a well developed language, of an advanced civilization, of a philosophy in which all varieties of human thought have their expression, of a poetry eminently rich in all its branches, and of a music in which the extreme sensibility of the natives finds expression—Hindoostan has, it appears, been the birthplace of the instruments played with the bow, and has made them known to other parts of Asia. This does not admit of a moment's doubt, as instruments are actually in existence, bearing unmistakable marks of their Indian origin. If we wish to find the instrument played with a bow in its original state, we must take it in its simplest form, where no art has been employed to render it more perfect. Thus, we find it in



MUSIC IN A HINDU GIRLS' SCHOOL. THEY ARE PLAYING THE SITAR, ONE OF THE MOST POPULAR INDIAN INSTRUMENTS.

For thou, all guarding vain,
Sore trouble this,
She brings unmeasured pain,
Sore trouble this.

And again they sing a serious song like this:

One mounts the throne of mighty kings,
His palace girt with fort and wall;
Of his great power the whole world rings.
His lifeless corpse to earth will fall.

King's grace, good luck, hard work and trade
May load with wealth of coin and land.
What tyrants leave the moths invade;
For riches fly like desert sand.

In this weak frame put not your trust,
But think on Him with inward calm.
Is your heart clean? For Him you lust.
Then God is a healing balm.

With his characteristic pessimism, the Hindu has more faith in the next world than in this. So religious songs



A HINDU LADY PLAYING THE TANPURA.

play an important part in his life, and he is very fond of singing devotional songs like the one that follows:

My eyes cannot see you,
Yet you are always before my eyes.
My mind cannot comprehend you,
Yet in silence you make me feel
Your presence all the time.

Like that of a madman,
My mind rushes hither and yon,
Charged with the worldly longings of my heart.



A HINDU LADY PLAYING THE VEENA.

But I can see your loving eyes
Ever keeping watchful vigilance on me
In silence or in dream.

The friendless and the forlorn
Can always feel sure of yourself
And of your love.
Even the homeless vagabond
Has the consolation of having his home
In the one you built for us all.

I know that in age after age
And in recurring births
You will always stand by me;
For there is nothing to stand between you and me—
You and I are one.

In their thought for the next world the Hindu does not altogether forget about this world, with its multiform activities of love, life and patriotism. In fact, Hindu litera-



Courtesy of Fleming H. Revell.

NAUTCH GIRLS DANCING TO THE MUSIC OF THE SARANGI.

ture is rich with the treasure of love and patriotic songs. This is a Hindu love song:

If you cannot give me your heart
Please give me back my own.
Your love for me is slowly fading away, I know,
And you are longingly looking for something new.
Go wherever you find what you want,
But give me back my heart.

Please give me back my smiling face,
Please give me back my peace and happiness.
And I shall run away to the other end of the earth,
As if I never loved you at all.
Please give me back my heart.

Here, you take back your heart of stone;
Here, you take back the callous smile
Of your deceitful lips;
Take back your ruthless eyes,
And take back all you gave,
But, please, give me back my heart.

I have shed many tears,
I have sighed many sighs,
And I have spoken many senseless words,
Let me forget, and you forget too,
But, please, give me back my heart.

So long I used to think
That the end of love was happiness and peace,
But I am disillusioned—
I am going my way, and you go yours,
But, please, I beg of you, give me back my heart.

Here is another Hindu love song, but of a more optimistic nature:

I have not seen him yet,
I have only heard his music;
And yet, I have given him
My heart, my soul and my all.
I hear that he is not very handsome,
But what do I care?
He came to me in my dreams,
Looked at me smilingly,
And he looked so charming to me.
Tell me, dear friend, shall I go to the river Jumna,
And try to steal a glance of him?

Ever since the night I dreamt of him,
I have been so afraid to open my eyes,
For I can see him so well when they remain closed,
And I am so restless.
They all walk in the woods,
And they all look at the foot of the Kadamba tree,
Dear friend, please tell me
If I should look at any one.

I have not seen him yet,
I have only heard his music,
And yet, I have given him
My heart, my soul, my all.

On account of a historic parallelism, there is a spiritual affinity between America and India. And it speaks out even in the patriotic songs of these countries. Here is the national song of India, a beautiful counterpart of "My Country, 'Tis of Thee":

Mother, hail!
Thou with sweet springs flowing,
Thou fair fruits bestowing,
Cool with zephyrs blowing,
Green with corn-crope growing,
Mother, hail!

Thou of the shivering-joyous moon-blanced night,
Thou with fair groups of flowering tree-clumps bright,
Sweetly smiling,
Speech beguiling,
Pouring bliss and blessing;
Mother, hail!

Thou sole creed and wisdom art,
Thou our very mind and heart,
And the life-breath in our bodies,
Thou as strength in arms of men,
Thou as faith in hearts dost reign,
And the form from fane to fane
Thine, O Goddess!

Lotus-throned one, rivalless,
Radiant in thy spotlessness,
Thou whose fruits and waters bless,
Mother, hail!

Hail, thou verdant, unbeguiling,
Hail, O decked one, sweetly smiling,

Ever hearing,
Ever rearing,
Mother, hail!

Speaking on the First National Community Song Day, last December, in Washington, Newton D. Baker, the American Secretary of War, quoted some wise man as saying that if he might write the ballads of his people he cared not who wrote their laws. "And," added Mr. Baker, "if we examine the history of people we find their most impressive moods, as well as their heroic deeds, preserved to national memory by having been recorded in song." Songs, indeed, reveal the soul of a people more than any other things, poetry and painting not excepted.

It admits of no effective contradiction when I say that in the coming reconstruction of the world and its loftiest ideals, the music of the East and of the West will play an important part, for the cultural union between the East and the West is essential for the healthy development of humanity. Let us sing in the words of Tennyson:

Let the East and the West
Mix their dim lights like life and death
To broaden into boundless day.

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FINAL SUMMER NOTES

Lisbet Hoffmann, the pianist and teacher, who spent the summer at Woodstock, Catskill Mountains, gave a very successful concert with Hans B. Meyer, violinist, and James H. Gordon, cellist, at Firemen's Hall, August 24. Both soloists had to give encores following their appearances, Miss Hoffmann playing a tarentella by Juon. Her playing of the Liszt "Campanella" study was especially admired. Arensky's trio closed the program.

August 23, singers from the Metropolitan School of Music, Anna E. Ziegler and Tali E. Morgan, directors, appeared at a concert given in the Lutheran Church, Asbury Park, N. J., Edith van Gilluwe, violinist, assisting. Mme. Ziegler also gave a lecture on the topic, "How to Breathe for Record Singing," illustrated by Herta Hotop Brett. She has discovered a "wonderful tenor" (to quote Mme. Ziegler) named Raymond Bartlett, who, after a month's instruction, obtained a paying church position.

Gwilym Miles has joined Uncle Sam's forces as song leader at Camp Meade, Md., where he may be addressed at the Liberty Theatre. One who knows writes, "He is doing a big, noble work, and his family gladly and willingly give him and his services to our noble cause."

Elizabeth Pierce Lyman, the well known singer, musical director, and composer, of Little Rock, Ark., recently gave a fine choral concert, inaugurating a new organ at Trinity Cathedral. The cantata "Olivet to Calvary" was the principal work of the evening, Odie Reaves, Mrs. Lyman's pupil, winning special honors. A chorus of fifty singers, with able soloists, participated in the affair, of which an authority wrote: "It was the finest thing given in Little Rock last season." The new organ is a memorial to Mrs. Lyman's mother.

Emma A. Dambmann, the teacher of the Kucker sisters, of Springfield, Mo., is entitled to share in their recent success at a concert given by them at the Landers Theatre of the home city. The Springfield Daily Leader devotes a column to this affair, which seems to have quite taken the city by storm, using such phrases as "amid triumphant applause," "highly enthusiastic audience," "Swiss echo song a hit," "splendid enunciation," etc. Mme. Dambmann has developed the vocal gifts of the sisters remarkably, and they owe their success to her.

Keene Valley, N. Y., with its beautiful broad river and imposing mountains, has been the resting place of Sergei Klibansky and family, following the strenuous season, which lasted into August, of the prominent singing master. He resumed instruction as head of the vocal department of the American Institute of Applied Music, Kate S. Chittenden, dean, September 9.

Lotta Madden, the well known concert and church singer, is doing special duty at the Pennsylvania Information Desk of the Red Cross, New York, directing the boys in uniform, etc. Her holidays are over, and she is busy preparing her recital programs for the impending season. She expects to give recitals in Boston and Chicago. She has begun her important connection as soloist at West End Presbyterian Church, and also sang at the Jewish holiday services in a prominent synagogue. Few singers made such a distinct success, or won such universal praise as Lotta Madden, following her recital at Aeolian Hall, New York, last spring. This was so pronounced that it was followed by big demand for her services in other cities, and she sang over a score of important engagements as the immediate result of this success. She will be heard in various important concerts in the metropolis ere the winter's end.

John Prindle Scott is known to the world generally as a composer who has come into prominence, but up in McDonough, near Norwich, N. Y., he is a song leader, having established a community chorus there, which met regularly, and closed the season with a concert for the benefit of the

Red Cross Society. This occurred August 29, and enlisted the assistance as soloists of Harriet Barkley (Mrs. Riesberg), soprano; Bessie Riesberg, violinist; Mr. Breckenridge, pianist, with Ruth Emerson, Frederika Riesberg, and F. W. Riesberg, accompanists. The hearty singing of the large gathering of people assembled there from the surrounding country, was enjoyed by the soloists, and Mr. Scott obtained results of unusual significance in this community gathering. Mme. Barkley sang the "Melba Waltz Song," Bach-Gounod "Ave Maria," and Micaela's aria ("Carmen"), in a way which won all hearts. Her brilliant soprano voice and radiant appearance made a hit, and she had to add encores. Miss Riesberg pleased the audience especially with Cui's "Orientale," and had to repeat it. Both artists united in the "Ave Maria," which was done with lofty expression. Mr. Breckenridge, the Oberlin, Ohio, pianist, played Moszkowski's "Spanish Caprice" especially well; his other numbers were by Chopin, Chamade, and Scharwenka. All the soloists were handed large bouquets of "nature flowers," and the prettily decorated hall held a record audience.

Mr. Scott read a recently published article of his own on "Community Singing," which was full of pointers, culled from his own experience, and it was evident that he had won a warm place in the hearts of the McDonough folks.

How "Women of the Homeland" Pleases

Bernard Hamblen's fine patriotic song, "Women of the Homeland," has been stirring audiences wherever it has been heard at the concerts of Schumann-Heink and other great artists, but also the lesser devotees of the tonal art have made a hit with the composition. A letter received by Mr. Hamblen from one of the important teachers in a smaller city shows the popularity of "Women of the Homeland" among the vocal students. Appended is the communication in question:

Paterson, N. J., August 20, 1918.

My Dear Mr. Hamblen:
I thought you would like to receive a busy teacher's opinion of your new song "Women of the Homeland." The fact that every one of my eighty-three pupils is using it shows clearly their opinion of it, and in my own estimation it is by far the finest patriotic song that has been written and should prove even more popular than your "Dear Old Glory," which I have been using with great success for many months past. You certainly understand how to write an artistic song which is at the same time a good teaching number. Here's to the great success of "Women of the Homeland."

Very sincerely yours,
(Signed) WILLIAM SCHUMPF.

Del Valle with San Carlo Opera

Loretta del Valle, the American coloratura soprano, was scheduled to make her New York operatic debut as the "guest star" with the San Carlo Opera Company at the Shubert Theatre, New York, on Wednesday, September 11, in the role of Olympia in "Rigoletto." It was in this role that Mme. del Valle scored some of her successes in Europe during the time she was prima donna of the Prague Royal Opera, the Cassel Opera, Dresden Opera, and the Mannheim Opera. Her reception on the concert stage during the past two years has been a favorable one, and her return now to grand opera, the field in which she first attained prominence as a singer, should enable her to gain even more pronounced laurels.

Havens Gives Thompson, Conn., Recital

Raymond Havens, pianist, gave a recital on August 31 at the Reams Mansion, Thompson, Conn., the entire proceeds of which were devoted to the local Red Cross Society. Mr. Havens' program included the Bach-Tausig organ toccata in D minor, a Chopin group, comprising three etudes, the ballade in A flat, nocturne in D flat major, and waltz in A flat major, op. 34, No. 1; "Le Vent," Alkan; etude, D flat major, Liszt, and "La Campanella," Paganini-Liszt. Every seat in the music room was taken, and many people were obliged to sit in adjoining rooms. While there were a number of Thompson people present, most of the audience included those who had motored over from Pomfret, Webster, Putnam and Woodstock. Mr. Havens played in his usual admirable manner and aroused much enthusiasm.

JOHN MCCORMACK—CHAMPION

Once upon a time—and not so very long ago at that—John McCormack rather prided himself on being a champion handball artist. This was at the time when the great tenor was a college student, and before his fame as a singer had made him a national figure. In the years that have followed, McCormack has been increasingly occupied with the demands of his career, but with it all, he has never lost his interest in the good old game of handball. In fact, that has been his favorite recreation this summer, when he held out against all comers, and proved time and again that he has lost none of his old pep and enthusiasm. But John McCormack is not a fadist; he is an all around sportsman, and he takes his play in the fine old Irish-American way. No weights, or pulleys, or rowing machines for him. He insists upon being out of doors. He delights in tennis, for instance, and only those who have never played the game could think it ladylike. Tennis is a very strenuous exercise when played in the way an expert like McCormack plays it. Often, too, when he had finished several stiff sets, he would run down to the boat-house on his beautiful Connecticut estate, which is situated on the shores of Long Island Sound, and jump into a rowboat and get some more exercise in a long, strong pull on the Sound waters. Then, after he had cooled off, a long swim generally polished off the recreations of the day. So, McCormack has daily grown lighter and stronger and more fit, and now he faces the coming season in superb physical condition. Those who saw and heard him at his Ocean Grove concert the latter part of August can testify to this fitness, which is vocal as well as physical, for McCormack has been doing much singing this summer, and has devoted himself conscientiously to the preparation of an extensive repertoire for next season—a repertoire which will include many novelties and no small number of patriotic songs. With his busiest season ahead of him, John McCormack still expects to continue the magnificent work which he has been doing for the Red Cross, the Liberty Loans, the Knights of Coumbus, and many similar patriotic activities.

Cecil Burleigh Returns to Montana

Mr. and Mrs. Cecil Burleigh spent a delightful summer of rest and recreation in New York City and vicinity, and they will return to their home in Missoula, Mont., about the middle of September. Mr. Burleigh's compositions, both vocal and instrumental, are meeting with success wherever heard, and in consequence are being performed by leading artists everywhere.

Carl Fischer will soon publish his "Indian" concerto for violin and piano. Mr. Burleigh's violin works are featured by leading concert violinists, among whom are Albert Spalding, Maud Powell, Eddie Brown, Max Rosen, Vera Barstow, David Mannes, Sol Marcossow, Mayo Wadler and hosts of others. His five sketches for violin and piano have just been issued by G. Schirmer.

A collection of songs and several piano pieces from the pen of Cecil Burleigh, which are being published by the Schirmer, Ditson and John Church companies, will soon leave the press.

Many of Mr. Burleigh's songs are sung by the following famous artists: McCormack, Galli-Curci, Alma Peterson, Morgan Kingston, Adelaide Fischer, Mabel Ritch, Amarpito Farrar, Meta Reddish, Elsie Baker and Hanna Brooks-Oetteking.

While in New York during the summer, Mr. Burleigh took advantage of Theodore Spiering's friendly advice regarding his principles of violin teaching.

"Constructive"

Not long ago a minor pianist remarked that there was only one "constructive critic" in America. Possibly—though not necessarily—there is a connection between this assertion and Leonard Liebbling's remark that "a constructive critic is one who constructs excuses for the bad performances of those artists with whom he dines."—New York Evening Post, August 31.



SOLDIERS GROUPED AROUND MANA ZUCCA AND CLAUDINE LEED.

Mana Zucca and Claudine Leed entertained 3,500 soldiers recently at Camp Devens, Mass., and helped to dedicate the new hut No. 28, the finest at the camp. There were many prominent personages from New York present at the dedication. Among others, the photograph shows (1) Mana Zucca and "Bunny," the company's mascot; (2) Claudine Leed, who interpreted a number of Mana Zucca's songs; (3) Lieutenant Links, of Company 4, Depot Brigade, and (4) Fred Stephenson, of the Y. M. C. A. at Camp Devens.

GRETCHEN MORRIS VACATIONING AT "BROADLAWN," GREAT NECK, L. I., HOME OF MRS. ANGIE BOOTH.



(1) On the lawn with a wheelbarrow full of sunshine. (2) Watching a hydroplane from the front porch. (3) Starting out for an afternoon spin. (4) Over the fence is out. (5) The front view of the "Broadlawn," the magnificent colonial home of Mrs. Angie Booth. (6) Feeding the gold fish. (7) Putting Mike, the squirrel, through his morning calisthenics. (8) Two prize winners. (9) Posing as a farmerette.

Neira Riegger and Dan Beddoe Soloists at Children's Twilight Concert

The third Children's Twilight Concert, on Thursday evening, September 5, in the Columbia University gymnasium, was attended with unusual success. The soloists were Neira Riegger, soprano; Dan Beddoe, tenor, and August Rada, boy soprano, with Ellmer Zoller at the piano. The program, which was prefaced by "America" and concluded with "The Star Spangled Banner," contained the following numbers:

"Good-bye, Broadway, Hello France" (Baskette), "The Last Long Mile" (Breitenfeld), "It's a Long Way to Berlin" (Flotow), "Pack Up Your Troubles" (Powell), Everybody; "Mighty Lak a Rose" (Nevin), "My Laddie" (Thayer), August Rada; "We're Off to Can the Kaiser" (tune of "Dixie"), Everybody and the Boys; "Swanee River" (Foster), "Love's Old Sweet Song" (Molloy), Y. M. C. A. Song Leaders' Training School; "The Cuckoo" (Liza Lehman), "Barnyard Song" from "Lonesome Tunes" (Wyman-Brockway), Neira Riegger; "Just a Baby's Prayer at Twilight" (Jerome), Everybody and the Little Girls; "Give a Man a Horse He Can Ride" (O'Hara), "Nuthin'" (Carpenter), "Keep on a Hopin'" (Maxwell), Dan Beddoe; "Good Morning, Mr. Zip, Zip, Zip" (Lloyd), "Long Boy" (Walker), "There's a Long, Long Trail" (Elliott), "Keep the Home Fires Burning" (Novello), Everybody.

Miss Riegger's group was charmingly interpreted and was received with genuine applause, while Mr. Beddoe was equally as popular with the audience, who found much that pleased in his fine tenor voice and artistic delivery of three simple yet effective numbers.

August Rada, the boy soprano, received his share of the evening's applause.

These concerts are given under the auspices of the Y. M. C. A. Song Leaders' Training School, Robert Lawrence, director.

"Head Over Heels"

The little singing comedienne, Mitzi Hajos, whom the billboards now call simply "Mitzi," opened her regular New York season last week at the Cohan Theatre, and under the Savage management, with a new musical play called "Head Over Heels," libretto by Edgar Allan Woolf, music by Jerome Kern. The piece is a bright little comedy which concerns itself with the professional and romantic adventures of a tiny circus acrobat (played by Mitzi) and

librettist Woolf tells his story agreeably, interestingly, wittily. The Kern music is not the best that melodious young man has written, but nevertheless it is refined and ingratiating. Mitzi does her usual amiable clowning and interspersed bits of sentiment with her usual effectiveness. Charles Judels and Robert Emmett Keane furnish much fun. There is a pretty chorus, and several of the principals do fairly good singing—an art in which Mitzi does not excel.

Amparito Farrar in Europe

Amparito Farrar is now on the western battlefield in Europe, serving the weary and wounded with her delightful voice, charming personality and tireless efforts, and hopes thereby to help keep up the splendid whole hearted enthusiasm necessary to the task of winning the war.

Under the auspices of the Overseas League, she will continue the good work started by her in this country shortly after the outbreak of the war last year. Even the last day in this country, the very night before she sailed, she sang at the new base hospital at Fox Hills, S. I. This hospital is said to be the largest in the world, having been built to accommodate over 6,000 men. Miss Farrar was entertained at dinner by the officers in charge, and after the concert which was given to officials, attendants, and Red Cross nurses, the soprano rushed back to the city, packed her trunk, donned her uniform and boarded the steamer only a few minutes before the allotted hour for those who were to sail the next morning.

Florence Hinkle to Resume Work

Florence Hinkle, who has been spending her summer vacation at her country home, Tokeneke, in Darien, Conn., will return to New York City in September to prepare for an early fall tour. Upon her return Miss Hinkle will be located at the new Witherspoon studio home on West Eighty-sixth street, which, after alterations and decorations are completed, will probably be the largest and most pretentious building of its kind in many cities. Both Mr. and Mrs. Witherspoon will resume their teaching early in September after the formal opening takes place.

John F. Lyons, Jr.

Mrs. John F. Lyons, the Fort Worth, Tex., correspondent for the MUSICAL COURIER, is the proud mother of a son, John F. Lyons, Jr., born August 23, 1918.

Gertrude Karl Proclaimed a Wonderful Artist by "the Boys"

Gertrude Karl (Elda Laska), the young American contralto, has just returned to New York, having completed a four weeks' tour which covered the southern camps, under the auspices of the Y. M. C. A. With a party of four she has been indefatigable in her efforts to entertain "the boys."

The tour began with twenty concerts during the first week in what is termed "The Tidewater District"—the party making its headquarters at Newport News, from which center they visited the various cantonments, such as the naval base at Norfolk, Va., Langley Field, Fort Monroe Hospital, Camp Stuart, Camp Hill, Camp Morrison, the Margaret Wilson Y. M. C. A. hut, and many other similar points.

The second week was devoted to ten concerts at Camp Meade, Md., and two concerts at the base hospital, under the auspices of the Jewish Welfare Board. Miss Karl's success at Camp Meade (where on one occasion she sang to an audience of 2,200 soldiers) was so tremendous that the committee in charge immediately tried to arrange for four additional appearances, which Miss Karl was obliged to forego, as she was scheduled to appear at Camp May, New Jersey, on the day following the last Camp Meade concert. Making her headquarters at Cape May, Miss Karl gave numerous concerts for the soldiers in the New Jersey camps.

In speaking of her work among "the boys," Miss Karl said: "In spite of the intense heat, the boys yelled and applauded for more. I could not understand how it was possible for thousands of them to sit so quietly, but I suppose it was due to their great hunger for entertainment. The Y. M. C. A. is certainly doing a wonderful work, and I am so happy to be one of those chosen to help it."

Miss Karl received a letter from the Y. M. C. A. headquarters, advising her that the reports from the various camps at which she appeared had been of such a laudatory nature that they had decided to ask her to give her services for an additional tour of two weeks through the camps surrounding the metropolis. These appearances were as follows: August 25, Cedarhurst, Long Island; August 29, Camp Merritt, New Jersey; August 31, Provost Guard Camp, New York; September 2, Mineola Aviation Field, Long Island; September 3, Camp Mills, Long Island; September 10, Hempstead, Long Island; September 12, Picatinny Arsenal, Dover, N. J.

EFFICIENCY OF BANDS IN FRANCE TO BE INCREASED

Walter Damrosch Instrumental in Starting School for American Band Leaders

Walter Damrosch, the conductor of the New York Symphony Society and New York Oratorio Society, returned from France last Saturday. "Anything an American wants over there, he can have," says Mr. Damrosch of the great appreciation of the French for what our boys are doing for them.

Mr. Damrosch conducted a big concert on the Champs Elysées, July 4, and as a result of this concert the Salle of the Paris Conservatoire was offered for the July 14 concert (something unprecedented) which was given for the French Red Cross. There were many difficulties in trying to assemble an orchestra of eighty men. However, Mr. Damrosch succeeded in getting together nearly that number. Eminent French artists offered their services. Among them, much to his surprise, he recognized Georges Longy, for years oboe player with the Boston Symphony Orchestra, who had come from Tours to offer his services for this particular occasion.

Immediately following upon this concert, Mr. Damrosch received a letter from General Pershing who said he wished to improve the army bands. Naturally Mr. Damrosch was delighted to be of assistance. On invitation he dined with General Pershing and his staff and they talked only music. As a result, Mr. Damrosch agreed to examine the 200 band leaders in the A. E. F. These came to Paris and in turn conducted the 320th Infantry band. He found a certain percentage entitled to a commission, some needed more technical training. The outcome of the entire examination and investigation was a movement whereby these various band leaders may receive technical training under skilled French leadership. A school is being organized and bandmasters in relays of fifty each are to receive

instruction. At the same time skilled teachers of oboe, bassoon and French horn are to be provided for instruction to members of the bands who play these different instruments. Men who have a slight musical training and a taste for band instruments will be selected and taught there, perhaps twenty from each regiment. The school will be started on the simplest lines and at a small cost. As a result at the close of the war 200 bandmasters will return disciplined conductors. With the aid of Mme. Nadia Boulanger, prize winners from the French Conservatoire were selected for teachers. Henri Caplet, one time director of the Boston Opera, now a sergeant in the French army, and Frances Casadesus, an authority on band music, were secured as directors. It is interesting to note the lack of oboes, bassoons and French horns in France at this time. The workmen were in the army. However, Mr. Damrosch and his assistants succeeded in finding twelve workmen, who have been given permission to devote their time to the making of the instruments. The school will probably open about October 1, in a 150-year-old mill not far from G. H. Q. This is to be a part of the whole army system, to increase military efficiency.

Mr. Damrosch said that the regimental band never goes to the front line trenches. It accompanies the men part of the way and sends them off with a cheer and is there to welcome them on the return from the fight. Band members are never used for stretcher bearers, not that the value of the life of the bandsman is greater than that of a stretcher bearer, but his value as a musician is greater. In music one has an art which appeals alone to the spiritual, something which is unrelated to the fighting, and the morale is greater, the more frequently the band plays.

Mr. Damrosch has referred to Nadia Boulanger as his assistant in picking out musicians for the schools. She is an organist, a pupil of Widor. At present she is in deep mourning for her sister Lili, who died four months ago. "She," he says, "is mourned by all France today as the greatest French woman composer." Lili Boulanger won the Prix de Rome and at nineteen years had written a

dramatic scene, "Faust et Hélène" which Mr. Damrosch will give at the first New York Symphony Society concert of the season. At a New York Oratorio Society concert he will present two of her choruses written to orchestral accompaniment, "Hymn to the Sun," and "On the Death of a Soldier."

Hadley Song Thrice Featured in One Week

Dora Gibson returned from Massachusetts last week where she has been spending the month of August, passing a week or two in both Swampscott and Nantucket.

While at the latter place, Miss Gibson and Walter Green, baritone, featured Henry Hadley's "To Victory" three times during one week, two of the occasions being at Red Cross concerts given in the homes of Mrs. Sparkes and Mrs. Snelling. In addition to substantial sums being raised, it is said that "To Victory" and the enthusiasm it roused created much favorable comment among the people of the summer colony.

New York Managers Claim Wilson Artists

Four artists from the vocal studios of Arthur Wilson, Boston and New York, have recently gone under New York management. This record is the more remarkable as it includes three tenors—Raymond Allen, Norman Arnold and Frederick Huddy. The fourth artist is Martha Atwood, a delightful soprano who was heard in her first New York recital last spring. All of these artists will be heard of extensively during the coming season.

Namara-Elman Recital September 22

On Sunday, September 22, Namara, soprano, and Mischa Elman, violinist, will be heard in joint recital at the New York Hippodrome.



NAMARA — PUTTING
PRIMA DONNA-ING
ASIDE FOR A DAY

Namara, that irresistible young American singer, who—American like—has forged her way to the front ranks of concert artists now before the public and who will make her debut next season with Campanini, was photographed several days last week, and the above are testimonials that she can play as well as work. The Boltons (she is the wife of Guy Bolton, the energetic young playwright, who might be said to write a play over night, so rapidly his successes have been produced) have been spending their summer at a lovely new home at Great Neck, making frequent trips to Long Beach for a dip in the ocean. No. 1 shows Namara watering her own vegetables, and she declares "it did them good, judging from the wonderful crop, for we had everything in the vegetable kingdom and our summer guests expressed their pleasure when they saw what we had raised." (2) Shows the Boltons starting off in the singer's new Cadillac, a present from her husband, whom she says is sometimes allowed to have a ride if he "begs pretty." (3) "Look pleasant!" (4) Photographed the day she sang for 6,000 men at Camp Dix, when the boys expressed their desire to derail her train so Namara couldn't leave for New York. It is said—that they liked her better than any one who had ever been there! (Trouble brewing?) (5) An interesting group at Long Beach: (Right to left, top row) Guy Bolton, Namara, Mischa Elman, Mrs. Charles Isaacson and a friend. (Bottom row, left to right) May Fine, the accompanist, Anna and Lise Duncan—two of the six charming pupils of Isadora Duncan. (6) Namara and Charles D. Isaacson, the music critic of the New York Globe, Theatre Magazine and others. Chorus, "Is this the reason Namara was hailed as the Venus of Long Beach rising from the waves?" Burns Mantell, in his column in the Evening Mail, thought the same.

CAMPANINI FIFTY-EIGHT YEARS YOUNG SEPTEMBER 1

Noted Chicago Conductor Talks About Vacation Experiences and Operatic Plans

His face tanned to a bronze hue, his eyes clear as a mountain brook, his step firm, and his smile as iridescent as ever, Cleofonte Campanini passed, on September 1, the fifty-eighth milestone of his eventful career, and fittingly celebrated it by giving to the music world the news of his having engaged John O'Sullivan, the Irish-French tenor, who has been winning a veritable triumph in Paris during the past three years.

After two months spent in the White Mountains and around Moosehead Lake, Me., Maestro Campanini is once more fully ready to plunge into the hard work of an operatic season, and his plans for the coming winter call for all the energy and all the ability the indefatigable maestro possesses.

To the American opera goers, the name of Campanini is quite synonymous with grand opera, since the guiding genius of the Chicago Opera Association has been, on and off, identified with grand opera in this country for the past thirty-four years, having come here when a scanty twenty-four years old as conductor with the Metropolitan Opera House forces, and having made his debut with Marcella Sembrich. Since that day, Maestro Campanini not only has risen to the position of one of the world's greatest operatic conductors, but also, as the director of the Chicago organization, he has greatly helped in creating the present day high American standard of grand opera.

Maestro Campanini is at present in New York, completing the details of the Chicago company's engagement at the Lexington Theatre, which begins on January 27 next and continues for four weeks, but he prefers talking about the glories of his recent fishing and hunting achievements rather than any discussion of what the coming opera season holds in store.

"I am enchanted with New Hampshire and Maine," said the maestro the moment he was asked about his vacation. "I have been all over America on my operatic travels, but this is the first time that I have had the opportunity of getting acquainted with New England, and it will not be my fault if this acquaintance does not ripen into a great friendship.

"Since early boyhood I have been a lover of sport. At one time I was classed among Italy's best shots, and I used to compete in the Monte Carlo tournaments. I must, however, admit that I shone but very dimly among the galaxy of stars who met at the annual shooting meet.

"What is more enjoyable than a start before dawn, with a gun and a dog for your companions, and just enough wild ducks to amuse you and enable you to try your skill? I could never enjoy hunting in South America, for the game there is so plentiful that there is no fun shooting at it. Hunting there is almost as inane an amusement as hunting in some royal park, where a lot of men drive the game into your path, and where all you have to do to fill your bag is to pull the trigger. You know that whatever one gets in life or love without a struggle is hardly worth while getting. The same rule applies to hunting—to enjoy it you must bring into play all your faculties; there must be a struggle before you succeed.

"It is different when one is fishing. There you must cultivate that greatness of all virtues—patience—and Heaven knows an operatic impresario needs it. I love walking, tennis, golf, in a word, anything that means open air and exercise, and I had the opportunity to indulge in all of these during my vacation this year. So you can easily imagine that I am content and happy.

"Next season? I would much rather talk about my vacation. I want to live through it a few times by reminiscing about my experiences before I plunge headlong into the season's work. In any case, I have gained new strength to cope with the problems that await me, and that is a great deal to be grateful for."

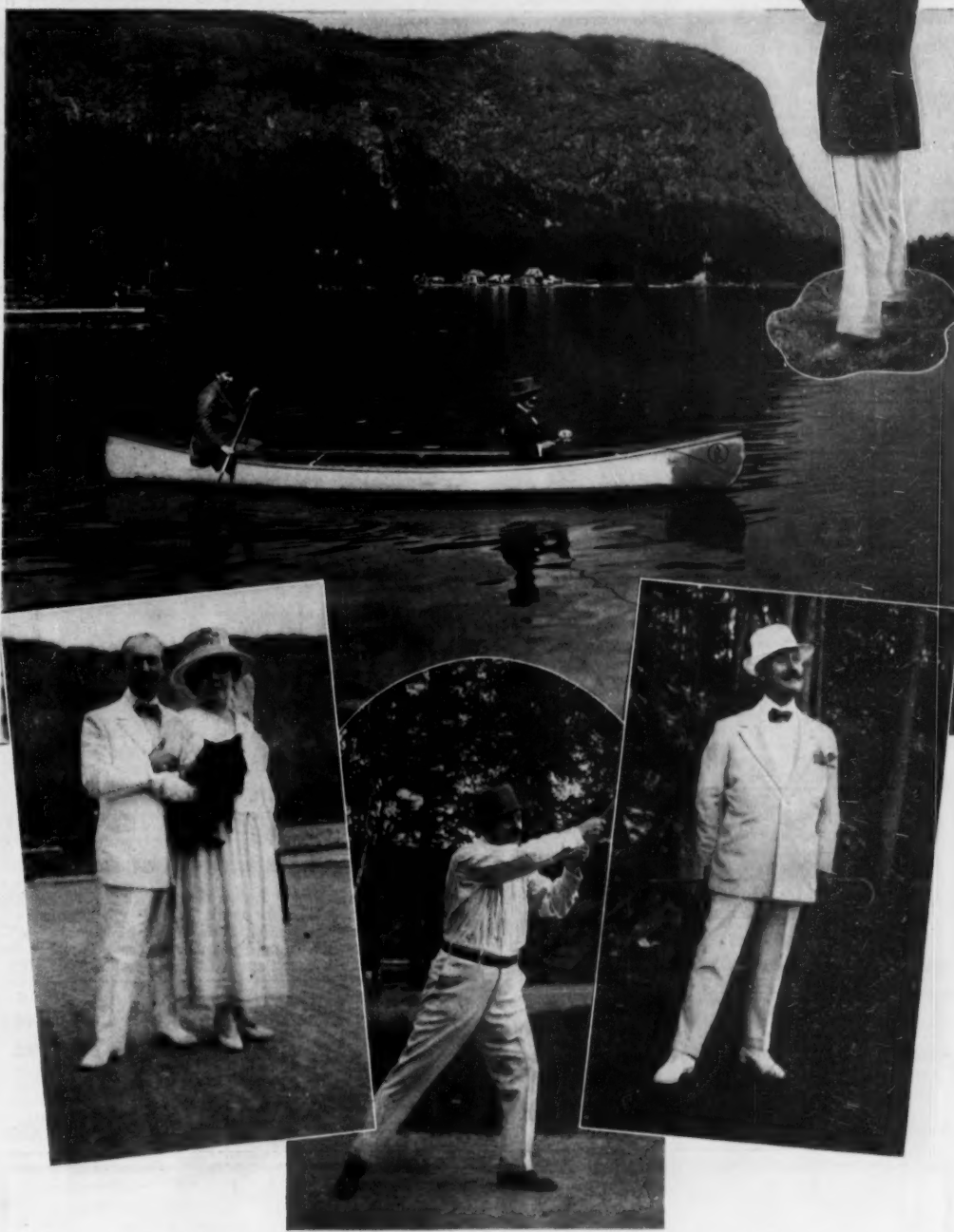
CINCINNATI, OHIO

(Continued from page 9.)

nati Conservatory of Music the post of teacher of history of music. Mr. Lyford's extensive studies in this line, conducted at Worcester and Boston as well as abroad, qualify him as a leading authority on the subject. In this post he succeeds Dr. Harold Becket Gibbs, whose appointment

AN ITALIAN OPERA DIRECTOR SPENDING A HAPPY SUMMER IN AMERICA

Cleofonte Campanini, general director of the Chicago Opera Association, was obliged to give up his plans for going to Europe last spring on account of the illness of his wife, from which she has entirely recovered. He spent a very happy summer in America. In the large picture he is seen fishing with his Indian guide. The others show him with Signora Campanini, formerly Eva Tetrazzini (a sister of Luisa), one of the most famous Italian dramatic sopranos; playing golf; indulging in his favorite sport of rifle shooting; and in full summer regalia. His fifty-eighth birthday occurred on September 1.



as choirmaster of the Church of the Immaculate Conception, New York, takes him away from Cincinnati.

John A. Hoffmann has returned from a tour of the training camps, under the auspices of the Y. M. C. A., to find a large class awaiting him at the Cincinnati Conservatory of Music.

Theodor Bohlmann, who devoted his summer to the preparation of ensemble programs for the season, has resumed his classes at the Cincinnati Conservatory of Music.

Marcian Thalberg returned from Macinack on Wednesday to find a large class scheduled for him at the Cincinnati Conservatory of Music.

The fact that the series of Popular Concerts are to be conducted under the direction of the great Ysaye lends an unusual interest to the events. Not only will the programs be of an exceptional quality, as far as novelties and interpretation of familiar numbers are concerned, but also in the matter of soloists, for this year's attractions include a number of well known and representative American young artists. The prospectus of the coming season is being printed and will be mailed September 13. It will contain announcements regarding soloists and plans for the year, as well as several interesting items of news.

Notes

Emma Noe, the young mezzo-soprano who received her musical education in this city, and has been engaged as a member of the Chicago Opera Company, is expected to return to Cincinnati this week to rehearse with Minnie Tracey some of the roles to which she has been assigned for the coming season, especially the role of Aida. Miss Noe will also be soloist with the Minneapolis Symphony Orchestra at its first concert of the season.

In addition to her regular vocal class, Minnie Tracey will this season organize an opera class of acting and interpretation. It will be distinct from the purely vocal lessons. The class will assemble on the first and third Mondays of each month, from 2.30 to 4 o'clock in the afternoon. Miss Tracey will continue her classes in Columbus this season, and will also institute an operatic class there. She began

her regular vocal classes at her studio in this city on September 3.

The academic year at the Ohio Conservatory of Music began on September 10. Mrs. E. C. Graninger, the director, enjoyed a much needed rest of a month in Michigan.

The Clifton School of Music, H. C. Lerch, director, opened its fall term on September 3.

Alberta Curliss will succeed Prof. Tor van Pyk as principal of the vocal department of the Goldenburg school for the coming season, the latter having decided to remove from Cincinnati permanently in order to accept an important engagement in the West. R. F. S.

"The Americans Come" Growing in Popularity

Fay Foster reports that she is being overwhelmed with questions as to where records can be had of her new patriotic song, "The Americans Come." She announces accordingly that the Columbia Graphophone Company will soon issue a record made by Vernon Stiles, and also one by Hartridge Whipp. The Victor Company is preparing a record by Reinald Werrenrath. A Pathé record by Paul Althouse will be on the market at once. The Criterion Quartet have made one for the Edison Company. Miss Foster feels much gratified that Mr. Edison himself requested that a record of this song be made for the Edison Company. Several other companies have signified their desire to make a record of this song, but the contracts are not yet consummated.

McCormack Entertains Convalescent Soldiers

On Tuesday afternoon last John McCormack volunteered his services to entertain the 200 convalescent soldiers and marines who were treated to a cruise up the Sound on board Dr. John A. Harris' yacht. Mr. McCormack sailed with the boys and sang some of their favorite old songs at Dr. Harris' summer home in Connecticut, where the remainder of the day was spent.

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FANNING TO DEVOTE ENTIRE TIME TO WAR CAMP COMMUNITY SERVICE

Tenor Will Make Farewell Tour Till After the War Before December

Last December, Cecil Fanning applied to the War Camp Community Service of Ohio as a volunteer worker. His services (which have since proved of incalculable value) were duly accepted, and Mr. Fanning was put in charge of the Columbus barracks, the Aviation School, Khaki Club, and in charge of supplying all calls for soldiers' entertainment.

This summer, in addition, Mr. Fanning has done a most important thing in organizing community sings in Columbus which met with unusual enthusiasm and good favor. In speaking of his activities to a MUSICAL COURIER representative during a recent visit to New York, he said:

"The work is going splendidly. We have had audiences ranging from 4,000 to 25,000, and when the weather is bad and we are obliged to hold our sings indoors, even then all the space of the hall is occupied."

"Upon the occasion of the Ohio State Fair, I was requested to put on a community sing for the fair, and from 14,000 to 15,000 people gathered in the Coliseum, hundreds being turned away. As a result of this first work, the community sings of Columbus are now definitely organized and from now on sings will be held every two weeks during the coming winter at Memorial Hall. Sing units will be organized and taught the principles of part singing. I have also started to organize a community orchestra of from fifty to seventy-five players."

In realizing just how successful Mr. Fanning's work and splendid efforts had been, the War Camp Community Service thought that his services would be more valuable in a broader field, and accordingly Mr. Fanning came to New York last week to confer with the proper authorities on the matter, and has contracted to give his entire services, beginning December 1, through the duration of the war, to organizing community sings all over the country.

In consequence of this arrangement, Mr. Fanning's plans for the winter will have to be completely changed. He went west on September 10 to join H. B. Turpin, his accompanist, who has been summering in Los Angeles, and they will start immediately on a western tour to be managed by Laurence A. Lambert. This tour will extend from San Francisco to Winnipeg and cover the same territory Mr. Fanning followed last fall.

"In other words," continued Mr. Fanning, "this will be

my farewell tour—at least until after the war. I didn't think at my age"—he laughed—"that I'd be doing the Patti stunt. It means, of course, that my income will be cut to just one-fourth what it has been, but now isn't the time to exploit ego. The situation is much too big a one and I am so little, in comparison, to push myself out. Since this



CECIL FANNING,
Tenor, who will devote his entire time, beginning December 1, to War Camp Community Service activities during the duration of the war.

world struggle began I found that the flavor of singing has been taken out of the work."

"How did you happen to take up community singing?" asked the MUSICAL COURIER representative.

"It just seemed to come. We began first in April. The

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street car companies were very nice and co-operated to the extent of putting two placards in the cars, and the newspapers, too, were generous in their publicity. The first sing attracted from 3,200 to 4,000 people. The second one was held indoors, owing to rain, but was attended by 1,200. The following Sunday, however, when the same program was repeated in the park, there was a record attendance of 25,000 people. Columbus is said to lead the world, you know, in crowds. It is a city of 250,000 population, and 10 per cent. of that number attended the third community sing. The Los Angeles Times recently commented upon the event. Ohio also leads in the sale of War Saving Stamps."

Mr. Fanning said that the war has brought a great change in him personally. His attitude toward the public has changed. Another remarkable transformation that might be of interest is the fact that previously he had no interest in other singers on the program, while now he is delighted when a fellow artist does well. He said:

"In our community chorus we have preserved the community idea. That is, there are ten directors and each one has his chance. However, all solos, speeches and admissions are prohibited."

Mr. Fanning stated that C. C. Birchard & Company, of Boston, is getting out a special edition of fifty-five community songs. An effective cover has been selected which will bear the emblem in two colors. The names of the various committees will be printed inside. These books will be out by October first, when the units will be organized.

Recently the largest department store of Columbus called for a young woman sing director, and now every morning from 8:30 there is fifteen minutes of community singing. Mr. Fanning hopes by the first of the year community sings will be well on to victory. In addition he has just written the words of a new song called "My Service Star," the music of which was written by Edna Paine Fenimore.

W. Henri Zay's Unusual Vacation

The accompanying snapshot shows W. Henri Zay, the New York vocal teacher, entertaining his first born, a baby girl named Wilabus, now one month old. Mr. Zay says that he has had all kinds of vacations, golfing, playing tennis, tournaments, etc., all over Europe and America, but this is the best and most satisfactory one ever. "The stars in her horoscope are most propitious," he says, and it looks as though Mr. Zay would have the responsibility of bringing up a genius.

Mr. Zay also has been teaching pupils and pupil teachers from different parts of the United States as far west as the Pacific Coast, and south as far as Texas.



W. HENRI ZAY AND HIS DAUGHTER WILABUS.

He has also had five pupils who came to him through reading his book, "The Practical Psychology of Voice, and of Life," at the New York Public Library.

A general interest is being awakened in Mr. Zay's specialty, the art of "Singing on the Timbre." He is busy correcting faulty productions, and asks nothing better than to correct supposedly ruined voices. His method shows surprising results of increased range and beauty of tone quality. Several pupils, who have been moving from teacher to teacher for several years in New York, have now found a haven, with hope and renewed courage and faith in the future, in Mr. Zay's studio and method.

During the coming season Mr. Zay will introduce several pupils to the public whose skill will demonstrate the truth expounded in his book.

Emma Thursby to Visit in Connecticut

Emma Thursby and her sister, Ina Thursby, have just returned from Kingston-on-the-Hudson, where they were called by the sudden death of their brother, John Thursby. They will return to Fenwick, Saybrook Point, Conn., where they will be with Mrs. Walton Hall Smith, one of Miss Thursby's pupils, until October.

GERMAN MUSIC IN THE UNITED STATES

How Americans May Cultivate Independence in Policy, Performance and Publication—Plan of Exclusion Outlined

(Reprinted from The Christian Science Monitor, Boston, Mass., August 17, 1918.)

[The following discussion on the subject of German music in the United States in war time has been prepared for the Christian Science Monitor by Leo Rich Lewis, professor of music in Tufts College, Medford, Mass.]

"Shoo, fly; don't bother me!" is what many musicians would like to reply to the question: "What do you propose to do as to the study and performance of German music?" Perhaps, indeed, some musicians think that a shoo-fly remark will be a sufficiently strong armor against all attacks, logical and illogical, gaseous and solid.

But let them not be too sure of anything. For instance, no one in the United States would have suspected a year ago that cities, and even whole States, would banish German from all curricula of study in their public school systems. One would have supposed at least that there would be some discrimination on the basis of the individual utterances or opinions of the authors. But no; even Schiller and Goethe, both of whom show positive utterances against the ancestors of Prussianism, have been gathered along with the rest into the avenging and scavenging scoop.

Every week adds definiteness to the intention of the United States to make an absolutely thorough job of this war, and we doubt not that every musician will grow stronger in his support of that intention. But he must not suppose that the searchlights which are playing over our entire civic organism will fail to rest, sooner or later, on music. Then along will come some one who will say: "What are you going to do about German music?" And that some one will have to be answered. The fly will decline to be shooed.

Again, the questioner is quite likely to be a person who has little musical knowledge and no musical perspective. The best answer, then, would seem to be: "We have done something about it already."

The problem is large, and obviously organization is essential to a solution of it.

Professional men, widely distributed, can act only through loosely chosen representatives. Business men can, if they will, organize promptly and choose specific agents. It would seem to be incumbent on the larger publishing houses to organize nationally; or, if they are already so organized, to choose a committee to outline a plan for making the United States far more self sufficient than at present as to publication activities. By federation of effort as to the issue of non-copyright works of various epochs and nations, Americans might at last be freed from the generation old humiliation of having to take a German edition of standard masterpieces, when seeking an edition that is both cheap and reliable. Twenty years of federated, non-competitive attention to the issue of standard works would give them a comprehensive national equipment; and even one year of concentrated activity, with close co-operation, with a merging of business activity which war experiences ought to make infinitely easier than hitherto, with a pooling of already published product in the international non-copyright field, with a publicity which could easily become nation wide—even one year of such activity would show an appreciable group of works which have been long since in the public domain.

And this activity need not be merely duplicative of past Teutonic effort, as so much of our previous activity has been. The result need not be merely a product which, by superior salesmanship or by working racial animosities, can be exploited in this or that section of the country. An American international edition, published co-operatively by twenty publishing houses in the United States, could embody in its issues a liberal supply of older masterpieces of English, French, Italian and other origin, which have found small or no recognition in German editions; and it could mercilessly cut out the Teutonization of non-German works which has been a natural and not unsuccessful procedure of kultur propaganda.

As a pendant to this enterprise, there could be definite consideration of plans for standard editions of American works which come into the public domain by the expiration of the copyright term. There must be under present procedure a large waste of capital and energy in the competitive issue of such works. Up to comparatively recent times, because of incompleteness and inaccuracy of copyright records, there has been doubt and dispute as to the hold of certain publishers on certain works. Latterly, not merely because accuracy of records at Washington became general over forty years ago, but also because publishers' frankness in such matters has become the rule rather than the exception, the situation has cleared. If hereafter, as soon as a work is free, standard editions of it could be issued, at a minimum price, by joint effort and under thoroughly competent editorial supervision, there could be gathered a body of American music which would make the people of Europe at least look to the United States for editions, instead of (as has happened in many cases) publishing their own editions because American ones were so carelessly done and so unnecessarily expensive.

But the points which would be in the mind of our supposed questioner have not been touched. He would be thinking of music as heard, not of music as printed—though he would perhaps not be inappreciative of efforts made toward publication independence and respectability.

As to possible demands for the banishment of German music, probably everybody would object to having restrictions put on any work of an author whose career ended as early as 1860. There are a few things which would naturally be unpopular, and some that would certainly not be performed—the "Kaiserquartet" of Haydn, for instance, and Beethoven's "Ruins of Athens" (unless the substance and meaning of the work were carefully concealed from the audience). But, by and large, 1860 would seem to be a date with an ample margin of safety.

As to authors who have flourished since 1860, there

might easily be differences of opinion. To some, Wagner will typify Teutonic brutality; while to others his banishment as a result of revolutionary activities in 1848 will constitute a claim to immunity. As for Brahms, who seems to have been as negative politically as any one could be, his dislike of the English may discredit him with some; and his German requiem, if performed at all, will be programmed as a requiem. We need not even consider Reger. He has almost completely disappeared from American programs—except, perhaps, of organ recitals.

As to present-day authors, there is no doubt that some program makers will decline to list them.

Is there, then, any reasonable and practicable thing that can be done by all who desire to take cognizance of the enmity of the Teutons? Clearly there is.

First, on a policy of exclusion, public performance can be denied, until further notice, to any work published since June 15, 1888, the date of the accession of William II. This is reasonable, because there is ample evidence that up to that time, Prussia did not morally, ethically or philosophically dominate Germany, and there is also evidence that she began to do so shortly afterward. It is practicable, because it takes away very little that is needed to train the oncoming student in the fundamentals of his art. Also, what is indisputably great (or, perhaps better stated, final) in German music, can still be passed in review. For instance, of the larger works of Brahms only the third violin sonata, and the clarinet trio and quintet would retire to private life. Of Richard Strauss' tone poems, "Don Juan," "Macbeth" and "Tod und Verklärung" could still be heard. Some would be sad to have Mahler's works under the ban; others would be gleeful.

Second, on a policy of promotion, greater prominence can be given to non-German composers of all periods, and the product of living artists who hail from the allied countries can be fostered. And the American composer could, hereafter, certainly come in for a part of the attention that has been given to some obviously inconsiderable contemporary Teutons.

By publicly substituting a series of "whole rests" for all the Teutonic works published since June 15, 1888, we shall miss little and signify much; which will be better than prattling about "art for art's sake"; better than jauntily or ponderously quoting obiter dicta like, "Music is the universal language of the emotions and has no national or political connotation"; better than saying "Shoo, fly!"

Sacha Votichenko's Compositions

Two poems, "On the Way to France" and "Berceuse Cosaque," by Sigmund Spaeth, who was formerly the music editor and critic of the New York Evening Mail, have just been set to music by Sacha Votichenko, the Russian composer and sole exponent of the tympanon. The new collection of folksongs and folklore music which Votichenko dedicated to Mme. Petrova, the Polish star, are now being orchestrated by George Beynon. All of these interesting compositions will be heard at Sacha Votichenko's Concert Intimes, which will be held in his beautiful museum-studio at the Hotel des Artistes during the latter part of October.

Edmund J. Myer in Seattle

Edmund J. Myer has been giving his usual summer term in Seattle, Wash.,

and reports a very large and interesting class. He has pupils from many different states, consisting of professionals, students and teachers, beside his Seattle following. The Seattle summers are so attractive that Mr. Myer has decided to make his summer school there a regular institution for some time to come. He resumes his teaching in New York, 703 Carnegie Hall, October 7.

Yvonne de Tréville Stirs Convalescents

Yvonne de Tréville accepted an invitation to sing for some convalescent soldiers recently, and after giving her programs, learned that there were many inside the hospital who longed to see and to hear her. Thereupon she went from ward to ward, repeating her numbers five times, accompanied by George Cameron Eurslie, an associate member of the National Patriotic Song Committee. One of the men who was too ill to be moved even onto the veranda begged for the "Laughing Song" which Yvonne de Tréville has made famous, and of which he had heard her record.

Artmusic, Inc., Enterprises

The Artmusic, Inc., music publishers, have issued five big song successes which should be of interest to concert, Chautauqua and Lyceum singers throughout the country. The songs are "Forever Is a Long, Long Time" (four keys), "Waters of Venice" (instrumental), "Floating Down the Sleepy Lagoon" (song version of "Waters of Venice"), "Mammy" (three keys), and "One For All and All For One."

"Miniature Grand Opera" Again at Strand

"Miniature Grand Opera" is announced for the Strand Theatre, New York, again this season, in conjunction with the regular program of motion pictures and music. This week scenes with the quartet from "Rigoletto" are being presented. The principal singers are Alys Michot, soprano; Ada Paggi, contralto; Ernest Davie, tenor, and Yon Collignon, basso.



SIDELIGHTS ON CONSTANCE BALFOUR'S SUMMER AT LANESVILLE, N. Y.

Previous to the beginning of her vacation on August 7, Constance Balfour, soprano, was actively engaged in cheering the soldiers at the various camps by singing on numerous occasions. The accompanying snapshots would seem to indicate that the singer is making the most of her holiday season. The pictures show: (1) Miss Balfour and Joseph Carl Breil enjoying the fruits of the orchard. (2) Bringing home the harvest. (3) The Three Graces. (4) It looks as though "pie filling" will be plentiful in Miss Balfour's home during the coming winter. (5) Why not tell us the joke too?

MUSICAL COURIER

Weekly Review of the World's Music

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IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

Successful tenors do not believe in the old proverb that "Silence is golden."

It seems to be dawning slowly enough upon some persons that music, too, is wearing khaki in this country nowadays.

Composers often write songs without words, but librettists never seem happy to produce words without music.

President George Washington left in his will the sum of \$30,000 to be devoted to establishing an American national school of fine arts. Where is it?

London reports that after having tried both, it discovers the purely operatic version of "Coq d'Or" to be fully as good as the vocal-pantomimic arrangement.

The Metropolitan Opera House reports that it did not pay \$15,000 or anything like that sum as a bonus to Puccini for the production of his three one-act operas.

An enthusiast has written to tell us that, as victory rhymes with liberty, the Allies are sure of success. We acknowledge the familiar rhyme so common in popular songs, but as a matter of fact the word tyranny is just as good a rhyme as victory. Singing songs and writing imperfect rhymes will not win the war. Try War Savings Stamps instead.

We are getting letters and compliments from everywhere—well, nearly everywhere—about our new department started in the September 5 issue of the MUSICAL COURIER, dealing with Program Making. Henrietta Straus is taking charge of the work, and a really serious work it is too, for she has to look over, look at, look through, and look into all the music she can find. She has begun with the Colossal library of the Ditson Company. If she is alive and well after her self-imposed task at the Ditsons is finished, she will tackle other libraries and help those who make programs to get

out of their rut of singing and playing the same old songs and solos in the same old way for ever and for ever.

Pianists who complain of their inability to correct a note that goes badly out of tune while they are playing ought to console themselves with the thought that they cannot go wrong like a violinist or a singer when the instrument is in perfect order.

Foreign artists who cannot now make their customary trips to Europe from April to November (when their gold supply here is temporarily shut off) have discovered that to spend a summer in America is a not entirely loathsome matter.

The concert managers of this country have formed a union called the National Association of American Musical Managers, and its list of officers is given on another page of the MUSICAL COURIER. The theatrical managers have had such an association for some years, and it is a wise move on the part of the concert impresarios to safeguard their interests in the same manner.

"We have just received two tickets of admission to a performance of the Greene Street Sacred Music Society, to take place on Monday evening next. This makes six concerts for next week," exclaims the editor of the Musical Review, New York, January 30, 1830. No doubt the mad rush and fearful nerve-strain of six whole concerts a week in New York was the cause that originated the pretty phrase of "going some."

Charles H. Miller has just begun his duties as director of music in the Rochester, N. Y., schools, and says that every institute under his direction soon will have a chorus, band, and orchestra. As he has obtained the sponsorship and assistance of the local Board of Education for his plans, there is no reason why he should not succeed in his announced intention "to make the school children of Rochester the most musical in the country."

In the recent slacker raid the authorities missed seizing those who howl calamity because the Government intends to double the war tax on theatre and concert tickets. Such predictors of disaster are a menace, and as The Billboard said recently, they should be interned as traitors. The public, which will pay the tax, is not grumbling; why, then, should a few individuals take it upon themselves to profess indignation and alarm over such a necessary war measure? There must be a nigger in the woodpile. Where is he?

In the Evening Post, Henry T. Finck calls attention to the fact that even if German music is to be barred altogether from our concert programs, there are left some excellent symphonies by Tchaikowsky, Dvorák, Saint-Saëns, Rubinstein, etc.; a few attractive symphonic poems, overtures, and suites by Rimsky-Korsakoff, Berlioz, Bizet, Debussy, Ravel, Franck, Sibelius, Sinding, Elgar, Delius, Stanford, Paine, Chadwick, MacDowell, Hadley, Kelley, Paderewski, Grainger; a number of delightful piano works by several of the foregoing and Liszt and Chopin; and a respectable lot of ingratiating songs by American, French, Russian, English, Italian, and Scandinavian composers. There need be no drouth of good music even if the Germans take all theirs behind the Rhine with themselves.

In the London Musical World of December 2, 1838, we read that in America "the native professor is generally a nondescript sort of being, a jack of all trades,—one hour in the exercise of his profession as a music master, the next attending a sick bed as a Doctor of Medicine,—again, arranges a Psalm or Hymn tune, then hurrying off to his dry-good or liquor store; or mayhap, after a day's labor at boot making, plastering, or painting, he is found in the evening leading a Choir of Singers, or conducting a Vocal Concert. . . . Of course, in this statement I allude to the country at large, matters being somewhat different at New-York, Philadelphia, and Boston. The last place is the emporium of Music, where it is cultivated with the real zeal for the welfare of the art. Here is established an Academy of Music, under the conduct of a Mr. Mason. . . . This city is considered, among themselves, equal to the British metropolis in musical attainments. New-York also possesses a Sacred Music Society of no mean pretensions; its members being very respectable and numerous." We suspect that the man who

wrote to the London Musical World of December 2, 1838, had just finished a day's labor at boot making or plastering and that he straightway hied him to his "dry-good, or liquor store." His literary graces have the tang of the day laborer upon them. But no doubt he has long since laid down his pickaxe, pen, and hoe, and journeyed with the grim ferryman across the cold and poisonous Styx.

When the Government first had it in mind to eliminate non-essential industries, the lawmakers on the committee in charge of the matter made a list of the things that "wouldn't be missed," and the first three items were "jewelry, candy and music," in the order named. The National Bureau for the Advancement of Music (the greatest musical alliance in America) and a committee representing the music industries, managed to convince Washington of its error, and now music very properly is regarded as a vital element in the great undertaking of winning the war.

Some of the musicians "to the royal family" have not gained very much by their social privileges. One little space of thirty years was particularly hard on court musicians. We refer, of course, to Mark Smeaton, in the service of Queen Anne Bullen, who was hanged by order of Henry VIII in 1536. Four years later, the King suspected his Queen Catherine, and had her musician, Thomas Abel, hanged and quartered in 1540. Then in 1565 a company of Lord Darnley's friends broke into the apartments of Mary, Queen of Scots, in Holyrood Palace, and stabbed to death the accomplished secretary and musician to the Queen, David Rizzio. At such a rate there would soon be no musicians left.

Community singing at the opera is to be introduced on Fridays at the Park Theatre, New York, during the season of opera-comique as presented by the Society of American Singers. Between the acts the audience will sing the principal melodies that preceded. For instance, in the "Daughter of the Regiment," between acts, the "Rataplan" music will be thoroughly instilled in the memories of the patrons. Charles D. Isaacson, under whose direction the innovation will be made, said: "There is no question but that people do want to sing the music themselves. They like to be able to hum or whistle the principal airs of an opera. In addition to that, by permitting community singing, we feel we will be adding to the personal gain and enjoyment of our patrons. We will have more enthusiastic, better satisfied audiences." The season of the Society of American Singers opens September 23.

Edgar Stillman Kelley, the distinguished American composer, is in Newport, R. I., where he is completing a new work to be performed at the Worcester Festival. His "New England" symphony is also scheduled for the festival, and will be given October 3. During Mr. Kelley's recent course of lectures delivered at Leland Stanford University, California, he was made an honorary member of the famous Bohemian Club of San Francisco, at which time his "New England" symphony was given by the San Francisco Orchestra. The Salt Lake City Choral Society will give his "Pilgrim's Progress" at its Easter festival in the spring. Owing to his engagements at the Worcester Festival, Mr. Kelley will resume his classes at the Cincinnati Conservatory of Music October 5, instead of this month. The conservatory has received many applications for advanced theoretical study under Stillman Kelley, who will have a large class this winter.

Two-dollar opera is desired in New York when it is as good as that given by the San Carlo Company (Fortune Gallo, managing director) now being heard here at the Shubert Theatre. The organization is duplicating its success of last season, and again tremendous crowds are turned away each evening because of the overdemand for seats. Mr. Gallo has assembled a strong cast of skilled singers, an excellent chorus and orchestra, and routined conductorship, and is giving ensemble opera of the kind that is so much talked about in America but so rarely heard in our land. The San Carlo Company is booked for a lengthy tour of the country, and this initial success in the metropolis is an index of the artistic and box-office triumphs which await Mr. Gallo's singing band everywhere this winter. Last fall the New York engagement threw off a profit conservatively estimated at about \$27,000, and the present takings bid fair to eclipse the former record by several thousand dollars.

A WEEK OF AMERICAN MUSIC

Lockport, N. Y., Celebrates Its Annual National American Music Festival
—Twenty-one Programs of American Works Presented
by American Artists

Thoroughly American was the keynote struck at the very beginning of the third Lockport National American Music Festival (September 2 to 8) and maintained throughout the seven days of concerts and meetings. It is the intense and consistent Americanism of this unique celebration which gives it a character apart from all our other festivals and justifies the adoption of the title "National."

One hundred and sixty-two composers were represented on the twenty-one programs, and they are:

Allitsen	Griffes	Protheroe
Adam	Guion	Parks
	Gilbert	Pierce
Bond	Gerrish	Prentiss
Boyd	Greeley	Pollack
Bartlett, Floy L.		
Bartlett, Homer	Hadley	Redman
Bauer	Hague	Rae
Balt	Hammond	Repper
Beach	Hausman	Riegger
Beecher	Hartmann	Risher
Bracket	Herbert	Rogers
Branscombe	Homer	Ross
Brown	Horsman	Rummel
Buck	Huerter	Rohrer
Busch	Hilton	Ryder
Burleigh	Harker	Rybnier
Brown	Hyde	Reddick
Bibb	Herbeck	Russell
Burhans	Haskell	Rhodes
Bray	Hawley	
Billings	Johnson	Salter
Brackett		Schneider
Carpenter	Kraemer	Schilling
Chadwick	Kürsteiner	Schaefer
Coe		Scott
Cadman	La Forge	Storch
Coombs	Leightner	Seiler
Converse	Leo	Seydel
Cox	Lieurance	Sharpe
Crist	Loomis	Snider
Curran	Lane	Sowerby
Collins		Speaks
Cook	Macmillen	Spross
	Miles	Stephens
Densmore	Manney	Stewart
Dennce	MacFadyen	Strickland
Dichmont	Mason	Stickles
Dowling	Mather	Shelley
Dunn	MacDowell	Sans-Souci
Dow	McGill	Terry
Dickinson	Melville	Tipton
	McDermid	Turner
Elliott	Murphy	
Endicott	Maley	Vanderpool
	Neidlinger	Ware
Foote	Nevin	Warford
Foerster	Norton	White
Foster	Novello	Whelpley
Fischer		Woodman
Fisk	O'Hara	Wyman
French	Oldberg	Watts
Fearis		Wyer
Foster		Wright
	Palmer	
Gabriel	Pauly	Yost
Gilberté	Parker	
Goodale	Pease	Zucca
Glen	Pyke	
Grey		

Many of the foregoing were present at the Lockport gathering; others could not arrange to be there; the remainder, who would not come, will be there in the future.

While the Lockport Festival already has established its right to existence through the things it has done, it is in the future that its greatest value lies and is clearly foreshadowed even now. There is no need to point out why a national festival of American music has ethical and practical significance, for the proposition is self evident. Nor is there need to emphasize that in these days any movement in behalf of American music takes on thousandfold importance.

These premises being granted, same musicians have asked: "But why a national music festival in Lockport?" The best answer to such a question is: "But, why not?" The great cause is the thing; the place is a secondary consideration. A small city is the best possible place for a music festival and convention, because there are no attractions or distractions to keep the visitors and the local music lovers away from the business in hand. Lockport is situated at about the same distance from Chicago, New York, Boston, and Philadelphia, the four cities that probably have as many musicians as all the rest of the larger communities combined.

The chiefest reason, however, for the national festival at Lockport is because no other city had an A. A. Van De Mark to conceive the idea and to put it into execution. Whether or not this Van De Mark thought of it as a money making scheme is beside the question. If he had such a notion in the beginning he has been thoroughly cured of it. The festivals have left deficits in their train. Lockport is essentially a business community, the center of one of the greatest fruit growing belts in the world. Your average citizen of Lockport is more interested at early autumn tide to know what he can get per barrel for Baldwin or Northern Spy apples than to find out what kind of ballads Fay Foster writes or whether Adolph M. Foerster's trio is conservative or ultra-modern in harmonic treatment. The problem presented itself therefore to Van De Mark, as to how to get financial support for his festival from the Lockport business men—their wives could be counted upon more easily. He is a man of tremendous energy and he spared no effort to make the local Board of Commerce, Live Wires, and other commercial organizations recognize the Festival as a means of advertising the city, bringing business there, and helping to spread culture and refinement and thereby raising the tone of the town. The order just set down is that in which Van De Mark presented his arguments, and those who know our smaller American cities well, will not wonder thereat. Van De Mark secured some backing but not enough. The business men of Lockport lacked his ideal vision, or perhaps they were not moved by his pleas that Lockport would benefit financially, or possibly they regarded Van De Mark as a clever intriguer who planned to use their money support in order to feather his own nest. He was forced, therefore, to resort to various more or less clever means for securing his operating funds, such, for instance, as putting out a voluminous book in which the Lockport merchants and the visiting artists were asked to advertise, and seeking to attract as large an attendance as possible by giving interesting and varied programs. It would have been easy enough for Van De Mark to engage "stars" so as to fill his box office, but it was not that kind of a festival he had in mind. It was to be a real, democratic American festival, where merit and not reputation would be the deciding factor in selecting the participants.

The Present and the Future

Van De Mark's plan has not worked out altogether satisfactorily. Although his undertaking started as a one man idea, it soon passed that stage and took on wider dimensions, with the founder relegating himself backward and acting in the capacity of managing executive rather than as proprietor or even relative dictator. He associated with himself Carrie Jacobs Bond, Harold L. Butler (Kansas University), Prof. J. Lawrence Erb (Illinois University), Hon. Woodbridge N. Ferris (ex-Governor of Michigan), Fay Foster, Hallett Gilberté, Prof. George C. Gow (Vassar), Lynn B. Dana, Edward Howard Griggs, W. H. Hoerrner (Colgate University), Leonard Lieblich, Henry Bethuel Vincent and Charles E. Watt. These men and women acted as a board of directors and helped Van de Mark—chiefly with long distance advice. His main problems were left to him to work out alone.

It is not unfair and not harmful to tell the truth about the result of Van de Mark's efforts. Boiled down, they are as follows: He has started a great thing, sound in idea and purpose; it has been successful from the standpoint of Americanism; it has given many young and unknown artists a chance to appear and to obtain an audience and advertising; it has not attracted some of the best known American artists and composers, either because there was no money in it for them or they considered the occasion not important enough to add to their fame; it has lost money which Van de Mark has paid out of his pocket to a large extent.

But—and here we start a separate paragraph for the sake of special emphasis—it also has convinced the board of directors, and a number of farseeing visitors, that Van de Mark is struggling with a tremendous scheme, nothing less than vast in its possibilities for American music, and this band of disinterested workers feels that the time has come

for the Lockport Festival to be made truly national in its scope or else to be taken away from Lockport. It will not be abandoned under any circumstances. It should and must embrace all the American artists and composers of note. Some of them were there last week; all of them should have been in attendance unless they had valid reasons for staying away. The more money an American artist has made out of America, the more it is his or her duty to stand for and support a movement like that at Lockport for the benefit of American music and musicians.

The Lockport Festival should be a place where the meritorious American composer is sure of a performance, the gifted American artist certain of a hearing; where the publishers, managers, and club executives congregate to seek new talent; where the best American songs, piano pieces, chamber music, the American symphony of the year, the American opera of the year, are heard; where musicians from all over the country gather to meet their colleagues; where such things are performed and said and done that every visiting musician returns home with fresh faith, courage, inspiration; where kindly helpfulness and friendly criticism shall prevail; where there shall be seriousness, jollity, optimism, in proper allotment and proportion; where, first and foremost, and over all, shall be a pure spirit of profound and militant Americanism, ready to concede faults, but eager and proud to applaud merit and to exult with added jubilation because it is American.

Threshing It Out

Is the Lockport Festival desirable? Is it worth while? Do you wish it? Do you need it? What are your suggestions, your ideas? Send them to Mr. Van de Mark or to the writer of this article and they will be published in the MUSICAL COURIER so as to invite comment, discussion, criticism, counter suggestion. We are curious to know how many American musicians are able to visualize the great dream we have heard expressed at Lockport by Carrie Jacobs Bond, Frederick Vanderpool, Harvey Worthington Loomis, Arthur Hartmann, Fay Foster, Adolph Foerster, Hallett Gilberté, and others.

American musicians, can we make the Lockport Festival in every sense of the word a National American Music Festival? If so, the town is ready to meet us more than half way with money, with unanimous support in point of attendance, and with that fine, tender, old fashioned hospitality which is characteristic of the place and never was more in evidence than during the past week.

The Concerts Proper

It is not our intention to enter into detailed account of all the musical and kindred artistic doings at the Festival, for the reason that, even if space exigencies permitted such lengthy particularization, we did not attend the occasion in a critical spirit to determine the merits or demerits of individual works and performers. We were on hand mainly to convince ourself whether or not the underlying purpose of the Festival is sound and whether or not it has a right to continue and to demand the full and enthusiastic support of all the musical elements in the United States.

What we heard in the way of music and its presentation must be set down not only as positively laudable achievement, but also as material which opens a vista of vast potentiality for the future.

The iron of war seems to have entered the soul of the American composer. A more serious note, a deeper voice, speak in his music. He is less concerned with writing profitable pot boilers, and more eager to express what is in his heart and mind. While we are not exactly certain as to what constitutes the "American" idiom in music, we are able to say without hesitation that there were evident in the compositions we heard at Lockport less of the familiar modern French and standard German influences than used to manifest themselves in our native works. For this relief much thanks and great hope.

We noted also a great improvement in the song texts. It took a world's war to dam the deluge of "I-Love-You's," "We-two-were-Mayings," and "Springtime-has-comes," and to convince American composers that their compatriots are willing to listen to ballads with more serious and more genuine inspirational motives.

The Americanism of the Festival had its first sounding (after "America" had been sung), with the reading by Mrs. M. A. B. Evans, a Lockport poetess, of her fine lines, "America's Music," and we were so struck with their elevated tone and lit-

erary strength that we reproduce them here for the benefit of MUSICAL COURIER readers:

AMERICA'S MUSIC.

Primeval forests whispered it;
The birds took up the song;
The winds blew o'er the prairie lands,
And carried it along.
The mountains, from their lofty heights,
Flung upward to the sky
The mighty chant of Freedom, like
Great rivers rushing by.

Across the sea, the nations heard,
And answered to the call.
From ev'ry land they hurried fast,
Escaping from the thrall
Of masters hard, or circumstance
That bound them in its chain,
And finding, in the Western World,
The joy of hope again.

The settlers on the mountains, or
The dwellers on the shore,
The Red Men in the forest lands,
The miners' golden ore—
The right of equal justice shown,
With all it means to men,
Strikes clear the note of Freedom's cry,
Through ev'ry crag and glen.

Ring out, O music of the soul!
Since first the world began,
It voices all the hopes and fears
Within the heart of man.
Where sound the mighty floodgates, from
The hilltops to the sea,
America's great music rings,
The chant of Liberty!

The Apollo Male Quartet, of Boston, did the opening musical numbers, and assisted thereafter at all the Festival concerts. This little organization has made itself a prime favorite in Lockport, and deservedly so, for we do not know a male quartet with more refined tone production, more accurate intonation, or a larger repertoire. The Monday initial ceremonies included also a feeling prayer by the Rev. J. Webster Bailey, D. D., the presentation of the keys of the city, by the Hon. William J. Gold, Mayor, an appealingly human and humorous address by Rev. Gustav A. Papperman, M. A., B. D., and greetings by Prof. J. Lawrence Erb, the presiding officer of the festival. He was a tireless worker throughout the week, attending to the small details and regulating large questions, and his unfailing tact, courtesy, and resourcefulness, together with his astonishingly wide musical knowledge and experience, fitted him ideally for his difficult position.

Rev. Papperman told about a European critic who said to him: "The trouble with American composers is that they have had no training." The clergyman answered: "That's what they said about American soldiers." He also struck a popular note when he announced that Lockport is not selfish about its festival but wishes to help American music and musicians, and when he gave as the slogan of the Festival participants: "Co-operation, not competition."

The Pittsburgh Artists' Ensemble Trio (Ruth Bowers Gibson, violin, Myrtle June McAteer, cello, and Blanche Sanders Walker, piano) did some well balanced playing. The Chicago Ensemble Trio (Mabel Corlew Smith, soprano, Lacy Coe, violin, and Elizabeth Siedhoff, piano) were heard in a group of songs, of which MacDermid's melodious "Sacrament" took rank as the best. Mabel Smith sang several times at the Festival and on each occasion demonstrated her possession of a smooth and sympathetic voice, well controlled musicianship, and soulful delivery. Lacy Coe also made frequent appearances and proved himself to be in skilled command of his instrument technically, tonally, and musically.

Lynn B. Dana, of the well known Dana Institute, gave a Tuesday talk on "Standardization" and said interesting things tersely. He earned an extra burst of applause with this remark addressed to the singers: "Set your standard as high as that of your accompanist."

Theresa Lynch, contralto, made a markedly favorable impression in a song group of which Edwin Schneider's "Bird Raptures" stood out. Winifred Lamb, an excellently equipped pianist, gave us Campbell-Tipton's intensive and sympathetic "Heroic" Sonata, Leo Sowerby's very clever "The Irish Washerwoman," etc. Mary Jones Sherrill, in short selections, proved herself to be a reader of rare power. Later in the week she gave Cadman's "Shanewis," with J. Warren Erb at the piano, and the pair did that work ample justice. Erb acted as accompanist for many of the artists and revealed fine discretion and finished pianism. Elizabeth Siedhoff and Harry Gilbert were the other official festival accompanists and covered themselves with glory through the patience, adaptability,

and artistic accomplishments they displayed. Hazel Lucille Peck performed Cadman's A major piano sonata in a style that brought forth both the virility and the poesy of the music. Lillian Rose Veatch, soprano, sang agreeably MacFadyen's tuneful "Love is the Wind." The Monday afternoon proceedings wound up with the formation of a Booster Club for the National American Musical Festival. In the evening, the American Festival Chorus sang well under Alfred Jury's direction. Lowell Mabie Welles gave well considered and fluent voiced versions of "Her Rose," by Whitney Coombs, and other songs. Of the pieces sung with exceedingly good effect by Bertha Lansing Rodgers, contralto, the most impressive were MacFadyen's "Cradle Song" and "I Heard a Cry," that powerful conception by William Arms Fischer. Mme. Sturkow-Ryder, the pianist, gave an exceptionally authoritative and finically musical reading of MacDowell's A minor concert.

Ethel Hague Rea, soprano, put much intelligence and warm hearted singing into Rummel's "Across the Hills," and other lyrics. Clarinda B. Smith made "A Little Pink Rose," by Carrie Jacobs Bond, and "Youth," by Hallett Gilberte, carry an appealing message. Well ordered, accomplished, and picturesque was the pianism of Jessie Comlossy in Ernest Schelling's "Theme and Variations." Emily Beglin scored a strike for Mana Zucca's "Le Petit Papillon." Edith Thompson, in a MacDowell group, registered as a serious and soulful pianist. Isabel Cline and Dorice Bowen, sopranos, were well received in their selections. Hon. Woodbridge N. Ferris stirred the multitude mightily with his remarkable address, "Is Life Worth Living?" Cecil Burleigh's splendidly made violin concerto had a brilliant reading at the hands of Amy Emerson Neill. Minnie C. Hubbard did with ardor a rather dry violin sonata by F. S. Converse. Richard Knotts, the bass baritone, repeated the strong impression he created last year and sang with polish and insight. Harriet Case, soprano, has an ingratiating voice and artistic restraint. Gaylord Yost played his own G minor violin concerto, an ambitious work, cast partly in the old, partly in the ultra new style, full of harmonic surprises, not all of them agreeable at first hearing. In formal treatment the composition seems diffuse, though it reflects sincerity and technical variety. Ida Geer Weller, mezzo contralto, charmed her hearers with her richly colored voice, her complete mastery of her musical material, and her temperamental drive. She helped La Forge's "Hidden Wounds" and Gertrude Ross' "A Golden Thought" to especial success.

Charles E. Watt, of Music News, gave an illuminative talk on "Commercialism," in which he showed less known artists how to protect their business interests. William Henry Hoerrner's lecture topic was "School Music," and he handled it with thoroughness. Lacy Coe's much applauded little recital had violin morceaux by Macmillen, Eddy Brown, etc. Marguerite Ringo, soprano, delivered Mrs. Beach's "Far Awa'" with vocal power and richness. Lou Stowe, diseuse, won approbation with her imaginative recitations. Ruth Bowers Gibson was well liked in a violin program. Louise Lancaster, soprano, L. H. Harper, tenor, and Grace Bruns-Marcosson, were favorites with the Wednesday afternoon audience. Leonard Liebling sermonized on "Some Aspects of American Music." Carol Robinson was extraordinarily effective in Arne Oldberg's piano sonata, opus. It has a truly "big" first movement. Marion Bauer was fortunate to have her "The Linnet Is Tuning Her Flute" sung by Frederica Gerhart Downing. Charles W. Clark, that sterling artist, was superbly in form and received an ovation after everything he did. The same may be said of Lucille Stevenson, who reached her climax in a Carpenter collection. Clark touched the top in Mme. Sturkow-Ryder's "A Messenger," and Fay Foster's great patriotic song "The Americans Come," which had to be repeated after vociferous demand. Rosalie Hausman is a young composer who has imagination and daring. "A Chinese Screen" shows her at her best. Frederick W. Vanderpool's songs have made friends for years and they did not fail to win new ones at Lockport. Melody is the keynote of the Vanderpool muse and sentiment rides a close second. It is a strong combination. The Cadman trio, op. 56, Harry M. Gilbert's songs, and some by Ralph Cox (sung by Richard Knotts) meant much to the audience. Irma Seydel's "Minuet" pleased when played on the violin by Miss Hubbard. Olive Nevin, soprano, a well trained and vibrant voiced artist, gave of her best in Gena Branscombe's songs. Harvey Worthington Loomis' finely spun and deeply felt compositions had a fitting reception. Car-

penter's violin and piano sonata struck deep. Hallett Gilberte shone in a number of new thoughts from his versatile pen. Fay Foster showed that she has a never ending flow of heart warming melodies. Gertrude M. Rohrer had songs that showed purpose.

A marvelous tribute of affection and respect was accorded to Carrie Jacobs Bond. When she stepped on the platform the entire audience rose. Mrs. Bond gave song after song of her own, delivered in her simple, human, unaffected style, and yet imbued with all the sophistications of telling delivery. She was not permitted to leave the stage until she had added "The End of a Perfect Day," which resulted in storms of applause. Robert Huntington Terry is a composer of song tunes in tuneful settings. David W. Guion strikes a thoughtful note in his vocal pieces. He has depth and musical resource. Gaylord Yost's "Louisiana," suite for violin and piano, is a more spontaneous work than his concerto, and it pleased without limit. Adolph M. Foerster's very beautiful "Serenade," a trio, attracted the musicians. Arthur Hartmann's songs were sung by Charles W. Clark, his piano pieces played by Edith Thompson, and his violin transcriptions done by himself. There will be more to be said about Hartmann and other Festival features next week. Bessie Bown Ricker, in her recitations, with and without music, was an unalloyed delight. She can be gay and grave by turns and behind her smile always lurks the traditional tear. She is winsome, humorous, sprightly. She is the leading interpreter of child stories and poems in this country.

A "Humoresque," given by all the artists, and a banquet given by the city, at which the speakers were John T. Symes, president of the Board of Commerce; Mrs. Evans, Mrs. Bond, Mr. Fisher, Charles Watt, Mme. Sturkow-Ryder, George W. Pound, Leonard Liebling, and Mrs. Ricker. Professor Erb (the genial toastmaster), ended the Lockport Festival resoundingly.

LEONARD LIEBLING.

SOUND AND COLOR

Once upon a time a snail crawling over a bridge noticed an express train rushing past him. "Ah," said he, "I discover that the train and I must be related because we both progress across this bridge." A few months later another snail made the same discovery. In fact, reports came in from all parts of the country that crawling snails were discovering that they and express trains were intimately related through the bond of travel.

Strange to relate, a musical sound made the important discovery that it was related to a dash of color. No sooner had this musical sound discovered its relationship to a dash of color than other musical sounds reported they had discovered that they were related to other dashes of color. It mattered not that sound moved like a rapid snail at 1,100 feet a second while light flitted along at the impossible express train speed of several hundred thousand miles a second. It made no difference that a sound was its undivided self, whereas a dash of color was only one of the many beams of a ray of white light. The relationship was proved by the fact that they both moved. Some day a growing cabbage will claim relationship to a tone for the same reason. Of course the speed of a growing cabbage is probably faster in proportion to the movement of a sound than the speed of a sound is to the speed of light, but that cannot be taken into account when the absorbing relationship between a Brussels sprout and the wheeze of a cuckoo clock is to be established.

From time to time human beings take up the study of the relationship between music and color, but no one thus far has written anything to the MUSICAL COURIER about the consanguinity of the fish worm and the Wabash express.

Music, we are told, consists of vibrations. Color likewise is just one quivering mass of vibrations. Therefore, say the tone color logicians, music and color are related.

For C is green, and green is C;
C sharp a brighter green should be.
At D we reach a world of blue;
D flat's a blue of darker hue.
D sharp is pure cerulean,
E flat is more like buff, or tan,
While E is yellow. F is red,
F sharp, a scarlet poppy head.
Although G flat is mauve and sad,
The neighbor G is brown and glad.
G sharp is such a winsome pink
That drab A flat appears to shrink
From inharmonic kin away,
And turns with joy to purple A:
A sharp is gray, subdued, and cold,
B flat is orange, bright as gold.

A creamy tint has natural B,
B sharp is never green like C.
We find no tone for indigo;
Vibrations must be getting slow.
Why does this color music lack
The help of the healthy, solid black?

When will discoverers discern
That there is nothing new to learn
Concerning sound and color?
But hardly anybody knows
The smell vibrations of the rose,
Or if our scent is duller.
Awake, discoverers, awake!
Find out if smells, like music, shake.

According to the evening Globe published in New York on Saturday, August 24, Mrs. Maud M. Miles, of Kansas City, has just discovered that color and sound tones are parallel, and stands prepared to prove the parallelism with an as yet unpublished book. Well, what of it? We too know the thrill of the discoverer and can thoroughly appreciate Columbus' "I told you so" when he discovered the Bahama islands and heard from the Bahamians that the United States across the channel was quite a place.

As recently as last week we made a subtle discovery, due to our astronomical erudition about the moon's habit of reflecting sunlight, and saw clearly the relation between the moonlight sonata and sunlight soap.

The official Metropolitan Opera House announcements for the coming season are in another column of this issue. Their publication at this time is a decisive answer to those fearsome individuals who imagined there was to be no opera at the Metropolitan and whispered their awful forebodings to their neighbors. The winter of 1918-19 will be the eleventh season of Giulio Gatti-Casazza's tenure of office at our opera house, and he has held his position by virtue of proved ability and brilliant success both as a producer and as an operatic diplomat. The roster of artists shows that the following alien enemy singers have been dropped from the casts: Mmes. Kurt and Ober, and Messrs. Bayer, Bloch, Sembach, Urtus, Leonhardt, Weil, Braun. Conductors Rothmeyer, Eisler, and Steiner also belong to the absentees. The new American singers to be heard include Mmes. Rosa Eaton, Margaret Romaine, Mary Ellis, Mary Mallish, Rosa Poncelle, Alice Gentle, Helena Marsh, and Messrs. Charles Hackett and Reinald Werrenrath. Of new foreigners we shall hear Giulio Crimi, tenor; Giordano Galtrinieri, tenor buffo; Robert Couzinou, Luigi Montesanto, Riccardo Delleria and Attico Bernabini are new assistant conductors. Two new American operas figure in the repertoire, "The Legend," by

Joseph C. Breil (libretto by Jacques Byrne) and "The Temple Dancer," by John Adam Hugo (libretto by Jutta Bell-Ranske). They are one-acters and will be heard together with Cadman's "Shanewis." The "world premiere" of three new one-act operas by Puccini is promised for December. They are "Il Tabarro," "Suor Angelica," and "Gianni Schicchi." Other local novelties are Leroux's "La Reine Fiammetta," Gounod's "Mireille," Weber's "Oberon," Verdi's "La Forza del Destino." Revivals include "Crispino e la Comare," "Petrushka." There will be no Wagner operas in the repertoire, and Mr. Gatti-Casazza says that "during the coming season they will be less missed than ever." The season opens Monday, November 11, with "Samson and Delilah," and is to continue for twenty-three weeks.

The selection of Frederick Fradkin, a young American (born in Troy, N. Y., in 1892) as concertmaster of the Boston Symphony Orchestra is a move in the right direction and will make many friends for the organization among those who had begun to look upon it as un-American in personnel, spirit, and purpose. The reform of the B. S. O. ought to be made complete by its engagement of an American conductor. Come, come, gentlemen, make the plunge. It's nothing to hesitate about or feel ashamed of, and you'll feel better (and so will every one else) after you've done it.

That alleged stork which distributes young musicians wherever it sees fit has always been particularly busy in September. The old bird has the following record among composers: Bruckner, September 4, 1924; Cherubini, September 14, 1760; Dvorák, September 8, 1841; Humperdinck, September 1, 1854; Meyerbeer, September 5, 1791; H. W. Parker, September 15, 1863; Ponchielli, September 1, 1834; C. V. Stanford, September 30, 1852; Svendsen, September, 1840. The composers who died in September are: Bellini, 1835; Chabrier, 1894; Grieg, 1907.

The season 1918-19 promises many novelties in the way of first hearings for musical compositions, and among those scheduled for New York are two choral works, "Winter" and "Festival," by Leo Ornstein, which will be performed on January 15, 1919, by the Schola Cantorum, Kurt Schindler, conductor.

"It is better to know everything about something than to know something about everything," said Emerson, and this may be applied to music as well as to anything else.

UNSOLICITED REMARKS ABOUT

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Program Making

The form of the modern recital program has become so stereotyped through repeated use that I cannot understand why we cling to it so tenaciously. At best, it is little more than a dull, chronological pattern in which each line is a musical milestone, while its rigid adherence to a set design will always make it an imperfect medium of self expression.

The concert artist has to deal with constantly shifting moods and colors; he has to balance these so nicely that their unity seems inevitable; and he has to reckon with each composition not only as it exists for the public, but also as it reacts upon himself—those sparks struck from the soul, with which he kindles an abstract idea into a living, sentient thing.

Here, then, are rhythms, emotions, tone colors to be so adjusted that their sequence seems both logical and spontaneous—the direct expression of his inner life. Here is the test of his program, that it suggests his own "mental outlines" and the "atmosphere enveloping them." Otherwise, it is merely an orderly arrangement of musical selections and has nothing to do with art.

But so far we have preferred expediency to art. As an excuse, we have cited tradition, and for beauty as the artist conceives it, have substituted a cut and dried form that by its very fixity precludes any idea of individuality. This form apparently aims at nothing higher than a certain historical fidelity. Like the conventional dinner, it begins with the "solids" and ends with the "sweets"—the atmosphere at first somewhat slow and heavy, but growing quite lively toward the close. Liszt before Bach would be as great a breach of etiquette as pudding before the soup; yet even a haphazard arrangement seems better than this sort of a ready made method. Perhaps, after all, the answer lies with the artist. Let him take stock of those qualities peculiar to himself. Let him find music native to those qualities; and then let him make his program, not after a prescribed formula, but after the imagery fashioned within his own soul.

HENRIETTA STRAUS.

Music on My Shelves

Cellists are always crying about the poverty of their literature. Yet to come across a work like the Chopin sonata in C major and find that it is seldom played makes me view their complaints with suspicion. Of its effects and difficulties from the virtuoso standpoint, I cannot judge. But as sheer music, it reaches a high standard. It has a brilliant scherzo, a stirring and passionate finale; and it contains some of the loveliest cantilena passages that Chopin ever wrote. Chopin was always fertile in melodic invention, but rarely more prodigal than in this sonata. It seems a pity that such a wealth of sound should remain imprisoned between the ink and the paper.

I have on my shelves a collection of folksongs called "Echoes of England, Ireland and France," by Weck-erlin. These arrangements have all the exquisite simplicity of his "Bergerettes" and "Pastourelles"; and because the songs are those we know and love, it is a relief to find them in an undistorted setting. It would be worth some singer's while to brush the dust off this volume and glance between the covers.

I would like also to speak of the sixty Irish folksongs arranged by William Arms Fisher. Some of these are more or less known and some are traditional tunes that have been adapted to modern poems; but all are of a singular charm and beauty, and Mr. Fisher has caught the elusive, mystic quality that pervades Gaelic music. As few are in dialect, they should be especially valuable to those foreign artists whose command of English is limited.

Australia has given us some gifted composers, but none of such rich promise as George F. Boyle. He is known to a few through his piano concerto and orchestral works, but concert pianists and piano teachers would do well to look at some of his short, light piano compositions like his serenade, berceuse and nocturne. They are so fresh in conception, so fascinating in color and rhythm, and so pianistic that they would make a delightful innovation on any program.

HENRIETTA STRAUS.

I SEE THAT—

At the big Italian festival to be given on the Mall, Central Park, New York, tonight, Thursday, September 12, Enrico Caruso will be soloist.

Marie Morrissey immediately became a favorite at her recent appearance at the sixteenth annual spring festival at Keene, N. H.

Freda Tolin, a young pianist and pupil of George C. Huey, will give a recital in McKeesport, Pa., on November 15.

On September 16, Bruno Huhn will reopen his studio at 223 West Fifty-eighth street, New York.

Robert H. Terry's "Southern Lullaby," published by Hinds, Hayden & Eldredge about two years ago, still retains its early popularity.

The Pittsburgh manager, Edith Taylor Thompson, spent a few days in New York last week, and paid a visit to the MUSICAL COURIER offices.

Swimming is one of the chief diversions of the Hempels and the Herberts, who are having merry times up in the Adirondacks these days.

The coming of the famous French orchestra of the Paris Conservatoire will be the most important event of American musical life in many years.

Prof. Raymond Walters will have the rank of captain in the adjutant general's division of the United States Army.

Frida Bennèche is now at Schroon Lake, N. Y., where she will remain for several weeks in order to regain her former strength.

The Japanese prima donna, Tamaki Miura, was scheduled to give an open air recital in Washington on September 9 and 10 for the soldiers.

Herman Menth, pianist, heard some of her own records played at a complimentary recital given by the Aeolian Company at Aeolian Hall, New York, on September 5.

Maude Tucker Doolittle, pianist and pedagogue, was obliged to seek larger quarters at 536 West 112th street, New York.

On September 3, the fifty-second academic year of the Cincinnati Conservatory of Music opened.

A notable addition to the artist faculty of the Cincinnati Conservatory is Carl Kirksmith, the well known cellist, who came to Cincinnati as the first cellist of the Cincinnati Orchestra.

Edmond Stoullig, the well known music and dramatic critic, born in Paris in 1845, is dead.

Florence Macbeth was asked to represent Britannia at the final meeting of the British Recruiting Mission, which took place at the New York University Stadium on August 1.

Leopold Godowsky, the noted pianist, opened his Master School at Portland, Ore., on August 26.

Emilio A. Roxas, the vocal teacher, will open his new studio at 2231 Broadway, New York, on September 15.

Four artists, including three tenors, from the Arthur Wilson vocal studios, have recently gone under New York management.

The Conroy Piano Company, of St. Louis, will handle the seat sales for the Elizabeth Cueny concerts.

Paris Opera-Comique is to give fifty-six operas in forty days.

Florence Bodinoff has returned to New York City from her tour in Canada.

The Metropolitan Opera Company's season will open Monday evening, November 11, with "Samson et Dalila."

Bernard Hamblen's fine patriotic song, "Women of the Homeland," has been stirring audiences wherever it has been heard.

Yvonne de Tréville was the first to appear this season in Donizetti's opera, "The Daughter of the Regiment."

Reed Miller, the tenor, has been re-engaged to sing "The Messiah" with the New York Oratorio Society at the Christmas performance.

Evelyn Scotney and Howard White have been engaged by the La Scala Grand Opera Company to sing principal parts for the coming season.

Yvonne Gall, the French lyric soprano, who is now singing at the Teatro Colon, in Buenos Aires, has been engaged by Cleofonte Campanini for his Chicago Grand Opera forces during the coming season.

Cleofonte Campanini was ten years younger on his birthday, which he celebrated on September 1, 1918.

On Sunday, October 27, Enrico Caruso will be the guest of the Chicago Opera Association for an afternoon concert at the Auditorium Theatre, Chicago, Ill.

Harold Land, baritone, serving in the United States Navy, gave a recital in Stockbridge, Mass., recently, the proceeds of which were contributed to the Red Cross.

The Cincinnati Symphony season begins October 25-26, and the usual pairs of concerts will be given every two weeks.

Florence Hinkle, who has been spending her summer vacation at her country home, Tokeneke, in Darien, Conn., will return to New York City in September, to prepare for an early fall tour.

Gwilym Miles has joined Uncle Sam's forces as song leader at Camp Meade, Maryland.

Amparito Farrar is now on the western battlefield in Europe, cheering the weary and wounded with her delightful voice.

Reinald Werrenrath has been engaged by the New York Oratorio Society to sing the baritone role in the "Vita Nuova" on December 3.

Maximilian Pilzer, the American violinist, played before 7,000 soldiers and civilians at Camp Raritan, near Metuchen, N. J.

Marie Morrissey is off next week on a tour which includes nearly one hundred concerts before Christmas.

Mr. and Mrs. Cecil Burleigh will return to their home in Missoula, Mont., having spent a delightful summer in New York City and vicinity.

G. Schirmer, New York, has just published the third volume of Joseph Bonnet's "Historical Organ Recital Series."

Marie Kern Mullen, contralto, has now located in Chicago, where she will teach voice at the International College of Music.

J. H.

THE PHONOGRAPH RECORDS RECRUITING CORPS ESTABLISHED

A Great New Organization Which Will Do a Much Needed Work for
Our Boys—How to Help

"I wish you could be in our ward when 'Old Kentucky Home' is played. Nearly the whole crowd starts humming the tune and it seems impossible to play the record too often. The up patients sit around on the beds and swing their feet and hum scraps of the tune in loving reminiscence of the homes that are the background of all their thoughts. 'Night and a Voice Is Calling' has just been played, and I am carried back to a flame of lights and a crowd of automobiles around a band stand on Front street. Isn't it interesting that a piece of music often attaches itself to some particular time and place? And, oh, when the dance music starts we just 'can't control our feet,' as the saying is. I wish I had time to write to all the people who have sent records or contributed to the machine. They have certainly spent their money in a way that is spreading the maximum amount of pleasure and comfort."

The foregoing letter, written to his mother by Mark Evans, attached to one of the American Base Hospitals "over there," gives some idea of the comfort that wounded Americans in hospital derive from hearing their home music reproduced in far-off France.

It was letters such as this—and scores of them are being received in this country daily—that made necessary the organization of the Phonograph Records Recruiting Corps which expects to transfer at least a million talking machine records from the homes of the country to the use of the men in service.

Although many camps and detachments are provided with machines and records, there was crying need for wider collection and more systematic distribution. The committee, formed after careful investigation into the need of the work, includes men and women well known in musical circles, and they are by no means "silent members," for most of them have promised and are already extending active co-operation. The committee includes: Vivian Burnett, chairman; E. F. Albee, Frances Alda, Harry Barnhart, Jessie Baskerville, Carrie Jacobs-Bond, Dudley Buck, Enrico Caruso, Pablo Casals, Robert W. Chambers, Frank Damrosch, Mrs. Charles H. Ditson, Mrs. John H. Flagler, Daniel Frohman, Amelita Galli-Curci, Byron Gay, James K. Hackett, Henry Hadley, Victor Herbert, Elizabeth Marbury, John McCormack, Mrs. Ethelbert Nevin, Mrs. H. Archibald Pell, Francis Rogers, Oscar Saenger, Col. Henry W. Savage, Ernestine Schumann-Heink, Lieut. John Philip Sousa, Mrs. Lewis B. Woodruff, Mrs. David Allen Campbell, Chauncey Olcott, Ossip Gabrilowitsch, Julian Street, Carrie Chapman Catt, Mrs. Forrest B. Royal,

Samuel Gompers, Gertrude Atherton, John Luther Long, Mrs. George Jay Gould, Mrs. Oswald G. Villard, Ida M. Tarbell, Mrs. William R. Chapman, Minnie Maddern Fiske, David Bispham, Mrs. E. C. T. Miller, Nina Laney Duryea, Hamilton Holt, James Montgomery Flagg, Sophie Braslau, Owen Johnson, L. E. Behymer, Mrs. William D. Steele, Mrs. Gene Stratton-Porter, Rachel Crothers.

General Bell, President

Major General J. Franklin Bell, commander of the Department of the East, whose forty years' service as an army officer has led him to believe that "singing men are fighting men," has accepted the honorary presidency of the corps. Other army and navy officials have heartily endorsed the movement and commended the proposal of the committee to distribute the talking machines and the records according to the needs and number of the men in the camps, cantonments and overseas forces. The sporadic efforts to collect records which have done much good in certain localities will be included in the new country-wide movement, so that not only soldiers, wounded men and sailors, but many welfare agencies will be served by the Phonograph Records Recruiting Corps.

How It Will Be Done

The system by which collection and distribution will be made involves the formation of local committees which will co-operate with leaders in musical circles, phonograph dealers and with workers for the various agencies which are co-operating with the Recruiting Corps. Posters, circulars, and other display matter will be furnished to dealers by the central committee, who will also see that public interest in the movement is sufficiently aroused before the date of the "Draft Your Slacker Records" week, October 26 to November 2.

Music a Powerful Factor

No one disputes the fact that music is proving one of the most powerful factors in welding together the great army that America is sending overseas. Army and naval officers are of one mind in testifying to the fighting man's need for music and the stimulus it proves to the spirits. "Music and entertainment are as essential to the soldier as food and sleep," declared General Pershing recently, and this conviction is emphasized in a statement made by Colonel E. M. Markham, of the 303d Engineers, Camp Dix, N. J., who in discussing army essentials said:

Music has always been a force to quicken endurance and to unify the mass spirit of men to the highest degree. Theoretically, music is a gratuity, a luxury; practically, it has proved itself to be a necessity. The simple truth is that one of the vital forces of a nation is its music, and that in the accomplishment of a huge task where all the energizing processes are required, the value of music should be carefully regarded.

An American nurse recently sent this letter to a friend:

In our ward we have a splendid new phonograph, but just three records have been allotted to us, owing to the limited supply. The men play them over and over. I wish there was some way by which we could get enough records to keep the men soothed and cheered up.

"Music is one of the things the boys want all the time," writes an Englishwoman, attached to the American Red Cross in Paris, "and we have so much difficulty in getting it in America that we have to buy it in London. I am always so sorry when I have to refuse a request, for I know from experience how the men like it and the comfort and entertainment it brings them."

There will be no necessity for this Red Cross worker to "refuse requests for music" if the "slacker records" are set working. To individual donors it will mean little, but the comfort and cheer it will bring the men cannot be measured.

The Y. M. C. A., the Y. W. C. A., the Knights of Columbus, the War Camp Community Service, the Jewish Welfare Board, the Commissions on Training Camp Activities of the War and Navy Departments and similar organizations co-operating with the corps will be kept amply furnished with records for their huts and recreation centers for the duration of the war. Clubs and individuals who wish to do specific work, who will volunteer to collect records or to enlist in the task of packing and shipping them, should send their names to Mr. Vivian Burnett, chairman, Phonograph Records Recruiting Corps, 21 East Fortieth Street, New York.

Hadley's "To Victory" Winning Victory

Henry Hadley's patriotic song, "To Victory," is imbued with that indescribable spirit which seems to bring each singer who renders it immediate success.

Endorsed heartily by Enrico Caruso, the famous Metropolitan tenor; Gennaro Mario Curci, the well known operatic coach; Nahon Franko, the "past master" leader of bands; Fernando Carpi, another artist of the Metropolitan Opera Company, besides many others, the new song is going along "swimmingly."

Such singers as Namara, of the Chicago Opera Association, have added it to their repertoire and are glad that they have done so, as the audiences—as well as the "boys"—always receive it enthusiastically.

Namara has sung it several times at Camp Dix, and had particular success with it two weeks ago when she sang for 7,000 munition workers at South Amboy, N. J. She also is to sing it on September 15 for the boys at Camp Upton.

Another young singer who recently gave "To Victory" at Camp Dix was Marjorie Knight, who says it was well received and that she will be glad to use it the next time she visits Camp Upton.

Hartridge Whipp, the baritone from the West, whose New York recital last winter caused so much comment and has resulted in immediate recognition, writes that he was

happy to receive the song and that he is very happy to have it to add to his repertoire. "The song is splendid, and I know it is destined to become very popular," he says further.

Nahan Franko wrote as follows to Mr. Hadley:

Your march song, "To Victory," deserves to rank with the best written, and I have played the same with a great deal of pleasure. It is bound to become a great popular success.

Barboreux Parry, the Chicago teacher, has used it as a number for her pupils. In endorsing the song, she wrote:

Please, allow me to express my appreciation of the song, "To Victory." It is one of the very best yet published, I think full of charm and inspiration and the swing that any patriotic song should have but which most of them sadly lack. It also has freshness and spontaneity—so essential.

Elmer Zoller Recruiting for Y. M. C. A.

The astounding scope of the war work being done by the Y. M. C. A. is well illustrated in what it is aiming to accomplish in the field of music. Both the ambitious plans it has well under way and the unusual caliber of the men it has attracted to the work are remarkable. No better instance could be cited than that of Elmer Zoller, the well known accompanist, who is now devoting his entire time and energies to its work in this country.

Mr. Zoller enlisted in the Y. M. C. A. war work with the expectation of sailing immediately for France to do any kind of war work that might be required of him. But with a sense of value that is a notable feature of the great Y. M. C. A. National War Work Council, he has been retained in New York to equip other men soon to go "Over There" to do the best possible work in the musical field among the soldiers.

The plans of the music committee of the Y. M. C. A. National War Work Council, of which Marshall M. Bartholomew, the well known composer, is executive secretary, is to prepare men systematically for this work and to help standardize the repertoire of songs used in the camps. A song leaders' training school has been created in New York at Columbia University under the direction of Robert Lawrence, with a special department of accompanists under the direction of Mr. Zoller.

The music department has headquarters at 347 Madison avenue, New York City, and it is here that Mr. Zoller is fitting out the men with musical supplies who are going overseas. The equipment is neither simple nor meager—"travel light" is an accepted slogan for most people now engaged in foreign travel; but the music directors, associate music directors, accompanists and piano tuners hardly feel that way by the time Mr. Zoller has given them such paraphernalia as lantern slides, pitch pipes, harmonicas, service song books, sheet music, band arrangements, megaphones, portable organs, etc. After a man has been presented with this luggage he can feel flattered, no matter how much he may wonder how he is going to carry it from place to place, for he does not get it until he has been graduated "cum laude" from the Y. M. C. A. Song Leaders' Training School.

For several seasons Elmer Zoller has been associated with Olive Fremstad and prominently identified with the best known artists now before the public, among whom are Helen Stanley, May Peterson, Alice Verlet, Reinhold Warlich, Theo Karle, Clarence Whitehill, Lucy Gates, Clara Clemens, Marcella Craft, Theodore Spiering, Francis Macmillen, David Hochstein, Vera Barstow, Alois Trnka, Carl Cochems, Mary Jordan, Elizabeth Wood, Corinne Welsh, Marie Morrissey, Sue Harvard, Mary Gailey, Lucille Collette, Emma Roberts, Edgar Schofield, Amy Grant, Hans Kronold, Dan Beddoe and others.

It is still Mr. Zoller's plan, whenever the pressing need for his services in New York are lessened, to go to France. In the meantime, besides doing the work here, he has been instrumental in securing the services of other musicians for the Y. M. C. A.

Blitz School to Open in October

The Blitz School of Sight Singing was established in New York in 1904 by the late Dr. Edouard Blitz. Since that time this system has been adopted by teachers of recognized merit and by institutions of established reputation.

The method, which was created by Dr. Blitz himself, is based upon the orthodox system of solfeggio, known as the "continental" or "fixed do" method.

Since the opening of the school of sight singing, or sight reading, many well known artists before the public today have found this system the best preparation for a profitable course of study in voice culture.

The Blitz school will open its season early in October in the new studio, 834 Carnegie Hall, New York, under the direction of Mabel Blitz.

Florence Bodinoff Returns

Mme. Bodinoff has returned to New York City from her tour in Canada, after a brief visit to her farm, and will continue her studies with Richard Hageman this winter. She will also fill a contract with a phonograph company.

Gennaro Mario Curci

(Graduate of Royal Academy, Santa Cecilia, Rome), sole coach and private accompanist for

MME. GALLI-CURCI

announces the opening of his Studio at

50 WEST SIXTY-SEVENTH STREET

on Tuesday, October the first, Nineteen Hundred and Eighteen.

Mr. Curci will accept pupils in Voice Placement and Coaching Operas and Concerts.

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LEOPOLD STOKOWSKI, Conductor

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ELIZABETH CUENY'S CONCERT SERIES

Enterprising St. Louis Manager Announces Important
Concert Bookings—Conroy Piano Company
to Handle Seat Sales

Elizabeth Cueny, concert manager, of St. Louis, said recently, on returning from a visit to California, where she went as a delegate from the Women's Advertising Club of St. Louis to attend the annual convention of the Associated Advertising Clubs of the World, "Yes, everything was lovely, but the greatest benefit derived from my trip was the better appreciation it has given me of St. Louis. St. Louis is not listed among musical cities, to be sure, but having 'gone over the top,' and gone big in every war activity, having furnished some of the best men and women for responsible places in all big Government movements, it shows that the spirit is here to do big things."

"My observation is that no city is musical of itself, and any city that enjoys the proud distinction of being musical can ascribe it to the persistent work of a few, who, despite discouragements, have held to their ideals. In some instances men and women prompted by civic pride, and with an inborn appreciation of the value of cultural things to a community, have given freely of their wealth, or there have been people of energy and unbounded enthusiasm for their work who have provided concerts, and in this way gradually formed public taste."

Miss Cueny has for four years successfully contributed to bringing St. Louis into the class of musical cities. A sound business experience, in which a newspaper apprenticeship and several years of advertising and general promotion work figured, gave the necessary equipment for managerial work, and a most gracious personality wins for her instantaneous confidence.

For the season of 1918-19, Miss Cueny will have an Artist Subscription Series of four concerts at Sheldon Auditorium, at prices from \$2.50 to \$5, in which are featured the Little Symphony of George Barrere, October 26; Lucy Gates, November 9; Leo Ornstein, November 22, and the Flonzaley Quartet, December 7. There will be a series of four Friday musicales at the Statler Hotel. These will be under the auspices of the Alliance Francaise, and will present Hulda Lashanska, November 8; Dora de Phillippe and Salvatore de Stefano, December 6; Alfred Cortot and Cecil Fanning, January 3; Jacques Thibaud, February 7. Other artists under Miss Cueny's management are Josef Rosenblatt, January 21; John McCormack, February 1; Frances Alda, February 28; Jascha Heifetz, March 17; and Galli-Curci, April 8. The Century English Opera Company, which plays a week's engagement, October 13-20, is also under Miss Cueny's management.

In connection with her concert work, Miss Cueny has been active in war movements. She was director for the Women's Committee, Council of National Defense, Missouri Division, when it was formed, is on the squad of four minute speakers filling assignments for talks on the women's committee of the Liberty Loan and War Savings Stamps, and as president of the Women's Advertising Club is able to lend the support of the club in all patriotic publicity campaigns.

Miss Cueny has made an excellent arrangement in having the Conroy Piano Company take care of the seat sales for her concerts, as with their large clientele among the musical and literary people of St. Louis the success of all her concerts is assured.

Dr. E. M. Heiner Recovering

Dr. E. M. Heiner, who underwent an operation several weeks ago at St. Joseph's Hospital, Kansas City, Mo., is recovering rapidly and will soon be able to return to his home. Some of Dr. Heiner's plans for the season are set forth in the following cutting from the Kansas City Star, August 26, 1918:

MEN TO SING AS THEY MARCH

REGIMENTAL SINGS ALSO WILL BE A PART OF THE SEVENTH'S REVIEWS

Ensemble regimental sings, led by Dr. E. M. Heiner and the Seventh Regiment Band of fifty pieces, soon will be features of the Friday night reviews on the parade grounds at Thirty-ninth street and Robert Gilliam road, it was announced yesterday. Doctor Heiner, who has been an advocate of the band and community singing for more than a score of years, said each company is to have a song leader and national and popular airs will be sung just after the battalion and before the regimental drill.

Doctor Heiner also plans to train the regiment to sing as it marches and will endeavor to later have the crowds lining the sidewalks sing with the boys, he said. A new song, written especially for the Seventh, will be printed and placed in every Kansas City home.

"Music adds zest to the drills and the singing of national and popular airs by the regiment and their relatives and friends will bring about an even closer relationship," said Doctor Heiner. "With the regiment singing as it marches down the street, and the crowd joining in, there'll be a bond between them that will never be broken."

Soder-Hueck Artists Sing "Americans Come"

Walter Mills, baritone, who has been singing for the soldiers in the various camps throughout the country, furnished vocal numbers when official French war films were given in Parish Hall, Glens Falls, N. Y., on Friday after-



Photo by T. Kajiwara.

ELIZABETH CUENY,
Concert manager, of St. Louis.

noon and evening, August 30. Among his numbers were Fay Foster's "The Americans Come" and Oley Speaks' "When the Boys Come Home." Sunday evening, August 25, he sang at the Lake George Theatre, Lake George, N. Y., with the French war films. On that occasion his singing of "The Americans Come" and "When the Boys Come Home" carried the house by storm. Mills is booked to appear in a concert with Hazel Carpenter, pianist, October 24, at Glens Falls.

George Reinher, tenor, sang at a Red Cross concert at Belpoint, L. I., September 5 and again won his customary success. Following his singing of Fay Foster's "The Americans Come," the audience insisted on his repeating it.

Both are pupils of Mme. Soder-Hueck, the New York vocal teacher.

Sergei Klibansky Reopens His Studio

Sergei Klibansky, the noted vocal instructor, has returned from his vacation in the Adirondacks, and announces the reopening of his studio, 212 West Fifty-ninth street, New York.

Song and Light Festival, September 17 and 18

For this year's Song and Light Festival of the City of New York, to be held in Central Park on the evenings of September 17 and 18, Harry Barnhart and the New York Community Chorus, assisted by the Community Chorus of the Oranges, N. J., have provided a program of an inspirational and patriotic nature. This is to include Gounod's "Send Out Thy Light" and "Unfold, Ye Portals," Elgar's "Land of Hope and Glory," Barnby's "King All Glorious" and Arthur Farwell's "March, March." There will be also singing of the national anthems of the Allies, and popular war and folk songs by all in attendance. The Community Chorus Band is to provide the accompaniments. Mr. Barnhart has been rehearsing the 2,000 singers since shortly after last year's festival. The Community Chorus is to gather on the Mall in Central Park at 7:30 on the evenings announced, for a preliminary Community Sing, and will go to the north side of the lake for the formal program which is to begin at 8 o'clock. As heretofore, the lighting will be under the supervision of Claude Bragdon and will follow the same scheme as heretofore.

OPPORTUNITIES

A manufacturing Corporation in a small Rhode Island town desires to introduce and stimulate musical art in the community of which it is the most important institution. Correspondence is invited from Pianists, Violinists and Cellists of European training and of the highest musicianship. The Corporation is prepared to guarantee an adequate living; in a

pleasant atmosphere. One player of each instrument will be engaged, and they must be prepared to settle in the community and become a part of its life. In writing please state age, whether married or single, educational training; and in brief, subsequent experience. Address: "S. W. C.," care of Musical Courier, 437 Fifth Avenue, New York.

"ELIJAH."—The National War Savings Committee, 51 Chambers street, New York City, has about 1,100 copies of the vocal score of "Elijah," Ditson edition. These are nearly new, having been used only for the committee's great outdoor "Elijah" performance. The only markings are the cuts used on that occasion. A bargain for choral societies or chorus choirs. Any reasonable offer for the whole lot or a part will be considered. Write Mr. J. Birnat, at above address.

LARGE, ATTRACTIVE STUDIO and waiting room, elegantly furnished. For vocal or instrumental. Available three days per week. Year's lease required.

Near 72d street subway express station and all car and bus lines. Address "M. J. S.," care of MUSICAL COURIER, 437 Fifth Avenue, New York City.

VIOLIN TEACHER WANTED—Violin teacher to head department in a school of the Middle West. Must be experienced and a good soloist. Address "T. O.," care of MUSICAL COURIER, 437 Fifth Ave., New York.

VOCAL TEACHER WANTED.—A well known school in southern Pennsylvania desires to obtain a teacher of voice. This is a good opportunity for the right person. Address "S. M. F.," care of MUSICAL COURIER, 437 Fifth Ave., New York.

SAN ANTONIO ACTIVE MUSICALLY

Fort Sam Houston and Camp Travis Notes

San Antonio, Tex., September 2, 1918.

The Lutheran League of St. John's Church had charge of the program which was given at the Lutheran Brotherhood Club, August 24. The participants were Hortense Covington, M. Englehardt, Private Martin Henry, A. Hein, Captain van Fleet, Mrs. George Oliver Westmeier and Private A. Ponzillo.

A program of unusual excellence was given at the Community House by the Kelly Field entertainers. Musical numbers were rendered by A. Ponzillo and M. Jennings, tenors, and the Syncopation Sextet. Others who appeared were Mandy Kay, Jay Dwiggin and E. Schubert. Preceding this program the Kelly Field Band, John Weber, leader, played several decidedly appreciated numbers.

A program was given at the Lutheran Brotherhood Club, August 21, by members of the choir and leagues of Grace English Lutheran Church. Those who contributed were: Pearl Johnson, Mrs. E. Oeffinger, Mrs. E. Varga, Henrietta Enck, Mr. Noyes and William Heye.

The weekly liberty sing was held in Travis Park, August 27, with Sergeant Herbert Wall, Camp Travis song leader, as director. A large group of school children on the platform led the singing, which consisted of patriotic, folk and popular camp songs. Mr. Wall was assisted by Alicia Petticlerc, who sang the "Marseillaise" in French, and at the close invited the audience to join with her; Mr. Clarke, baritone, of Camp Travis, who gave two solos, and Mr. Turner, pianist, who also was the accompanist for the evening. At 9 o'clock, in compliance with the request of the liberty singing committee of the War Campaign Commission, Council of National Defense, "The Star Spangled Banner" was sung.

Arthur Claassen arranged the program which was given at the Lutheran Brotherhood Club, August 28. Those who contributed were: William Marx, violinist; Mrs. Arthur Claassen, mezzo-soprano; Mrs. Paul Rochs, soprano; Mrs. E. P. McKenna, cornetist, and Sergeant Frank Graham Budd, bass. Mr. Claassen was the accompanist.

The San Antonio Municipal Band, William H. Smith, leader, assisted by Mrs. William Maurer, soprano, gave the usual weekly concert August 29, followed by the Community Sing, led by Alva G. Willgus, assisted by Sam Carter, "old time fiddler," Confederate Veterans and Spanish War Veterans.

An entertainment of unusual interest was given at the Travis Club, August 29, for the benefit of the Hospital Visitors' Fund of the Kelly Field and Fort Sam Houston Base Hospitals. Folksongs, ragtime, chorus and solo numbers constituted the splendid program, which was given by the Kelly Field Glee Club, David Griffin, post song leader, Kelly Field, director, Mr. Griffin also giving solos; Hazel Hutchins, violinist; Mary Aubrey, contralto; Mrs. Herbert Slayden Clarkson, in original song numbers, and the Kelly Field No. 2 Quartet; Frederick R. Brown, tenor, and W. D. Talbert, tenor. The affair was a decided success, both artistically and financially.

E. Alice Holman had charge of a program which was given August 30 at Y. M. C. A. building, No. 3, Kelly Field, No. 1, with the following participants: Jeanette Mahoney, reader; Elgiva Wolff, contralto; Marjory Cameron, soprano, and Minna Burg, in ukulele numbers.

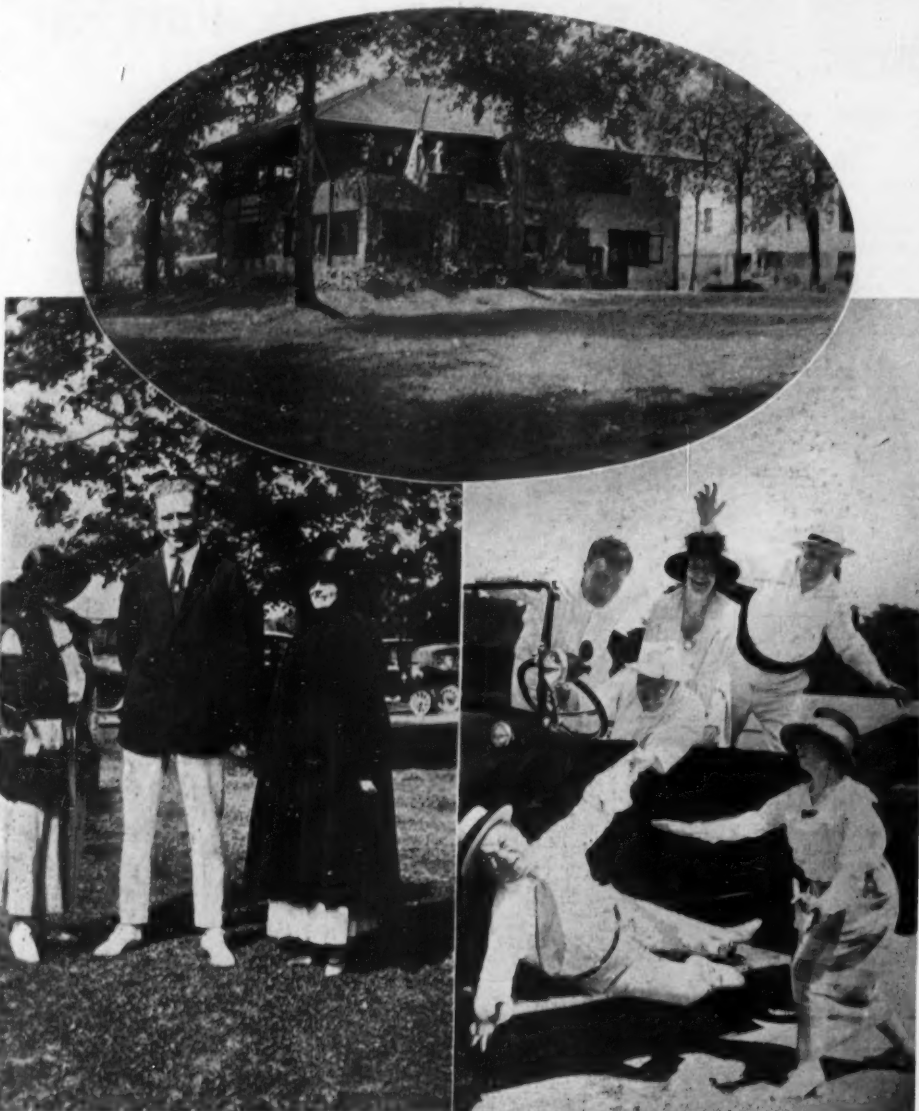
An excellent sacred musical program, arranged by Sergeant Herbert Wall, choir director, was given at the First Baptist Church, Sunday, September 1, with the following taking part: George A. Clarke, baritone; Mary Aubrey, contralto; Alicia Petticlerc, soprano; Sergeants Wall and Budd, baritones, and Walter Dunham, organist.

An excellent concert by the First Air Service Band of Kelly Field was given at the Community House, September 1. A number of special interest was the march, by Admire Lewis, dedicated to Major J. Watt Page, an officer at Fort Sam Houston.

Through the courtesy of Captain Graham, the Kelly Field Orchestra, John Weber, director, gave a greatly enjoyed program at the Red Cross Convalescent Building, Camp Travis, September 2. An added feature was a group of songs by Alicia Petticlerc.

The weekly liberty sing was held in Travis Park, September 3, with Alva G. Willgus directing. An unusual

(Continued on page 27.)



RICHARD HAGEMAN, CONDUCTOR, COACH AND ACCOMPANIST.

Left: Mr. Hageman with Edith Mason and Sophie Brabau, two of the young artists now coaching with Mr. Hageman. Oval: Mr. Hageman's summer studio near Ravinia Park, Ill. Right: Mr. Hageman to the assistance of a fellow artist, Francesco Daddi. Those watching the dramatic rescue are Orville Harrold, Leon Rother and Lucy Gates.

Versatile Richard Hageman

The summer of 1918 has indeed been a pleasant, busy and fruitful one for Richard Hageman, the New York conductor, coach and accompanist. His attractive summer studio, a photograph of which is shown on this page, at Glencoe, Ill., has been a center for musical gatherings during the warm months, and many prominent musicians have enjoyed the conductor's hospitality.

Mr. Hageman's success as conductor of the Ravinia Park Opera has been but a duplication of that which he achieved there last year. He has had full charge of the French repertoire, and his usual mastery, discretion and efficiency were displayed in each opera which he conducted. The same baton skill was in evidence also at the symphony concerts held on Mondays and Fridays. On one of these

occasions he showed his pianistic powers in the César Franck sonata, and loud and long was the applause which greeted him at the close of the number. His talent as accompanist was also used to advantage during the Ravinia season. However, Mr. Hageman's activities have not been confined to these branches of his art, for he also has been coaching extensively; in fact, he was compelled to turn away a score of applicants because of limited time.

Mr. Hageman expects to open his New York studio at 304 West Seventy-first street on October 1. From that date to the time of the opening of the Metropolitan he has consented to conduct for the Society of American Singers. The fact that this will be Mr. Hageman's eleventh season at the Metropolitan is ample proof of his efficiency as a conductor.



BERNARD FERGUSON

BARITONE

APPEARANCES ON SOUTHERN TOUR

Oct. 14, Scranton, Pa.
" 15, Wilkes-Barre, Pa.
" 16, Allentown, Pa.
Nov. 1, Richmond, Va.
" 2, Petersburg, Va.

Nov. 4, Camp Lee (Petersburg, Va.)
" 5, Norfolk, Va.
" 7, Winston-Salem, N. C.
" 8, Roanoke, Va.
" 11, Danville, Va.

Nov. 14, Charleston, West Va.
" 15, Huntington, West Va.
" 16, Portsmouth, Ohio
" 19, Clarksburg, West Va.
" 22, Washington, D. C.

WESTERN TOUR NOW BOOKING
KINGSBERRY FOSTER, 25 West 42d Street, New York City

Alice Sjoselius and Her Programs

Alice Sjoselius, the American soprano who was singing in German opera when America declared war on that country, has some very interesting views on program building—interesting because, as she says: "My long residence abroad gives me a particular advantage, for I look at our own music from the outside as well as from the inside. I have never lost my close association with this country, but rather have been most deeply interested in American composers and their work, and when I returned a few months ago, I told my friends that most of all I wanted to become a real singer of American songs. I have found many splendid American songs, thoroughly representative, and I feel that I can work on these without the limitation or influence of other interpretations. Many are new to me that are not new to the American public, but I shall guard against any lack of novelty, and in making up my programs for next winter I have tried to select songs inspired by American poets.

"Of course I feel any serious singer must delve deeply into the music of France, Italy and Russia literature, as well as the best of our own, but I also advise serious study of the wonderful, but little known, Scandinavian music. There has been no effort made for the exploitation of this music, perhaps because we find Scandinavian very reserved, but I believe it to be well worth while.

"Before my return to this country I spent an entire summer at Leksand-Dalarne, in the northern part of Sweden, where the people still wear their native dress, sing their folksongs and give their dances in the open. Both men and women join in these festivities, and thereby have preserved the quaint customs and original traditions of the country. This gave me a wonderful atmosphere wherein to study, and, having sung many Swedish folksongs from my very childhood (my parents having been born there), the beauty of this little explored field of song holds a double thrall.

"All concertgoers know the music of Grieg and Sinding, but there are many other Scandinavian composers of merit,

of this eminent musician. Mr. Herman will train the student for opera in the various required languages; for oratorio; for concert work with orchestra as well as for recital programs of wide artistic scope, also for ensemble and choral work.

SAN ANTONIO LETTER

(Continued from page 26.)

feature was the leading of the numerous songs by the students of Draughm's Business College. Under the supervision of G. Bernard Chichester, for the War Camp Community Service, Mr. Willgus, and Sergeant Herbert Wall, have been instructing the students of business colleges and employees of various stores in the singing of folk, patriotic and popular songs. The vim and assurance with which the business college students led the singing was ample proof of the pleasure which they derive from this instruction.

Lucius Pryor, of Kansas City, has completed arrangements with Gussie Rowley, for a community concert course, to be given in this city during the coming season. Artists of the high standing of Paul Althouse, Merle and Bechtel Alcock, Arthur Middleton, and Oscar Seagle will appear in this course.

Musical Doings at Fort Sam Houston

An interesting program was given at the opening of the Y. M. C. A. No. 2 Base Hospital on August 26. Numbers were given by Mrs. G. O. Westmeier, reader; Mrs. John McCall, soprano; Florence Spell, and Sergeant Charles Rheel, violinists, and Grace Stinnett, pianist.

Gertrude Saynisch arranged a program for August 19 at the Convalescent Hospital at Fort Sam Houston. Those who participated were Mrs. S. L. Parks, Mrs. James Villaman, Mrs. I. Adelmann, Alice Schuetze, Hilda Lemberger, Clara M. Arrington, Idella Adelmann, James Villaman, Phil and Raymond Schuetze, and Louis Saynisch.

Camp Travis Notes

An excellent entertainment, with Mrs. A. Sachs in charge of the program, was given at the Red Cross Building recently by Ruth Spore, Clara Price, Pauline Feller, Martha Mathieu, Mabel Knox and Russell Hughes. Lucy Banks was the accompanist.

The program given on August 20, arranged by Frederick Abbott, was rendered by Alicia Petticlerc, soprano, Ernst Thomas, violinist, and Robert Garrick, of Kelly Field, in Scotch costume, gave typical Scotch songs. Mrs. Frederick Abbott was the accompanist.

The Kelly Field Players were presented by the Knights of Columbus War Activities at the K. of C. Hall on August 21, and those participating were Messrs. O'Connor, Reichenbach, Warfield, Blough, Murden, A. Ponzillo and Robert E. Mitchell.

Sergeant Herbert Wall led a chorus of 6,000 negro recruits on August 22. Old time favorites were sung.

An unusually interesting entertainment was given on August 23 in Y. M. C. A. Building No. 30, under the direction of A. C. Cannon and Wade Beteller. Among those who assisted were Ruth Elizabeth Herbst, cornetist; Private Dawedoff, tenor, and Private Willis and the gist squad quartet in popular songs.

Alzofar Temple, Order of the Mystic Shrine, entertained the nurses of the Fort Sam Houston and Camp Travis Base Hospitals, in Y. M. C. A. Building No. 73, August 23, with a program of musical numbers, and addresses. The musical program was given by Alicia Petticlerc, soprano; Kelly Field Sextet, from the 145th squadron, and Mrs. Chester Terrett, soprano. As a fitting close to the splendid program, Alva G. Willgus, musical director of Camp Travis, and of the Southern Department Y. M. C. A., led the entire audience in the songs which are so popular at the camps.

Mary Covington had charge of an interesting program given at Y. M. C. A. Building 71, August 23, by Martha Mathieu, Mildred Gates, Mary Covington, Pearl Coin, and Irene Hugman.

Mrs. Frederick Abbott arranged the program which was given August 23 in Y. M. C. A. Building 33, with the following participants: Gertrude Gutman, violinist; Eleanor Harris, reader; Clara Marie Arrington, in costume dances, and Velma Hazelwood, soprano.

An interesting program was given August 28 at the Red Cross Hospital, by L. M. Marzano, Mrs. G. O. Westmeier, Lucile Byron, Mrs. John McCall, Mrs. Florence Spell, Grace Stinnett, and Sergeant Charles Riehl.

The Y. M. C. A. Glee Club, Mamie Reynolds-Denison, director, gave a program at Y. M. C. A. Building 28, September 2, and Mrs. Harold Lower was the soloist.

S. W.

EDWARD RITT

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Season 1918-20

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HEARTS OF AMERICANS

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AMERICA'S FOREMOST
Baritone

Available for CONCERT and RECITAL

(Mason & Hamlin Piano Used)

VICTOR RECORDS



ALICE SJOSELIUS,

Soprano, and her brother Lieutenant Sjoselius, snapped at their home in Duluth, Minn.

in fact of profound excellence, and for my programs of next winter I am holding in reserve some beautiful songs that have never been sung here in America.

"By the foregoing I do not mean to put too much stress on novelties. They are always interesting and to be desired, but should be chosen for their excellence and not for any startling effects they may produce. Beside the American, French, Italian and Scandinavian songs, I will give my audiences some operatic arias, for these lie very close to my heart, and later on I expect this field to share my time equally with recital giving just as it did in Europe."

To Play Opposite Caruso

Ormi Hawley has been selected to play opposite Enrico Caruso in "Prince Casimo," a photoplay of Rome. Miss Hawley will play the role of an American girl who studied music in Rome. She is a native of Holyoke, Mass., and was educated for the concert stage at the New England Conservatory of Music. A theatrical career, however, proved more appealing to her.

Adelaide Gescheidt Announcement

Adelaide Gescheidt resumed her teaching of the Miller Vocal Art-Science at her studios, 817-18 Carnegie Hall, on September 9. Miss Gescheidt announces that by a special arrangement the co-operation of Reinhold L. Herman has been secured for the season 1918-19 for the artistic development of style and tradition. The student, when sufficiently prepared with Miller Vocal Art-Science training by Miss Gescheidt, will be placed under the care

WHITEHILL

EXCLUSIVE MANAGEMENT: JULES DAIBER, AEOLIAN HALL, NEW YORK

SINGING AND BREATHING—NATURAL AND SPONTANEOUS

BY ADELAIDE GESCHEIDT

[This season marks the opening of the eighth of the Miller Vocal Art-Science, Adelaide Gescheidt, exponent instructor. During that time more than 1,000 voices have been trained, and the reputation of the work is based absolutely upon its merit. Miss Gescheidt, who is a woman of great principle, has given her life to the work—but not without the splendid results achieved.—Editor's Note.]

Miller Vocal Art-Science principles are fast becoming a recognized system based on natural laws, as designated by the founder in his book called, "Vocal Art-Science," and as exemplified by his exponent instructor, Adelaide Gescheidt.

The singers who have been restored by Vocal Art-Science to an enviable position in the musical field prove that through direct consideration of the human body as a mechanical instrument in its muscular co-ordination and nerve control, a freedom of voice emission which had been "out-trained" by former methods, is the natural outcome.

An ease of beautiful tone emission is the natural result when the body is attuned through its natural automatic condition of contrapuntal relationship of muscles by the various fixed centers of force established by nature and called autonomies in Vocal Art-Science.

The piano builder may as well leave some of the strings of the instrument loose and not consider the correct position of the keyboard action or hammers and expect the piano to obtain a perfect tone and splendid technic thereon as not to consider the vital autonomies of the human instrument. The Creator makes no mistakes. Mistakes occur through ignoring his divine laws.

The variance of thought on the subject of breath for singing is amazing when nature's ways are placed before the mind of the singer. When man's methods are thrust aside and all preparation of breath is done away with and the singer is given the definite coordinating center of control of the entire area of breathing muscles, he cannot at first conceive that the simplicity of the act can be a normal one for singing, for the reason that the majority of singers have been trained to labor with and to exert the muscles nature intends for carrying burdens that belong to the efforts required by the prize fighter, the farmer, and all manual labor.

We must appreciate first and last that voice is as spontaneous as a hearty natural laugh, a cough or a sneeze, and to be normal and beautiful in emission naturally, should partake of the same automatic impetus as a sneeze or any other natural spontaneous vocal sound.

The automatic co-operation of the human instrument is sufficient to consider for tone production and natural voice functioning with a balance of power, pitch and resonance.

Tone Quality the Natural Sequence

Tone quality is dependent first upon a complete correlation of the resonators—the entire throat, pharynx, mouth, dome, nose, and head areas—through the automatic muscular control. This brings into the tone a blend of the entire chain of overtone spaces, after which may be considered the added undertone through the sympathetic vibrations of the body, that individualizes the voice quality and makes color and its scale of variety possible through the natural medium of the emotions.

The majority of singers endeavor to think color through the vowel formation or by so called covering and closing the tone, when this in fact means simply a changing of resonances and tone placement and is proven not to be color and thereby only mechanically or artificially expresses supposedly tone color. This is all against the natural coloring



ADELAIDE GESCHEIDT,
Vocal pedagogue.

that comes through feeling and expressed by only a few great singers.

When singing is a spontaneous act, and the singer has studied carefully and minutely the interpretation of his song or aria, his emotions and intelligence having been called into vital action, color becomes a natural sequence from spontaneous memory through thought and feeling.

The building of the singer's career from the natural functioning of his voice to the artistic presentation of the artist before the public is the demonstration of Adelaide Gescheidt, exponent instructor of Miller Vocal Art-Science.

Taking the untrained or overworked voice or one without reputation and presenting him before the public, allowing his merit to win the position of an artist, is the ideal principle of Adelaide Gescheidt.

Entertainments at Camp van Vleck

The Knights of Columbus committee on war activities in addition to its other entertainments for the soldiers at Camp van Vleck, have been offering some very good musical programs.

Among those artists who have appeared with great success are Irene Winter, coloratura soprano of New York City, who sang the "Caro Nome" aria from "Rigoletto" and other interesting numbers. She was applauded enthusiastically by those present. Mr. Winter played the accompaniments.

On Tuesday evening, September 3, a very fine program was presented by Irene Boedtker, of Syracuse, a pupil of Charles W. Clark, of Chicago, who sang a group of songs in a very pleasing and capable manner, giving evidence of splendid vocal training. John Oliver, baritone, sang the prologue from "Pagliacci" and received a warm welcome. Igor Sokoloff, of the Philadelphia Symphony Or-

chestra, played the berceuse from "Jocelyn" by Godard, "Meditation" from "Thais," Massenet, and "The Swan," by Saint-Saëns in a very artistic manner. Alexander Umansky, formerly of the Metropolitan ballet, danced the sailor's hornpipe and gave some female impersonations.

La Vinie, Bick and Cronin, and Billy Arnold, formerly of Maxim's, gave some very fine specialty numbers, including a song composed by Mr. Arnold and dedicated to the 22d U. S. Infantry, and Prytak, violinist, with Maximilian Weiss at the piano, pleased with several numbers. Mr. Weiss played some very pleasing piano solos and accompanied the artists of the evening.

It is the intention to give the soldiers the best music available and this feature of the entertainments is being cared for by Secretary George Schimmel, a former pupil of Oscar Saenger.

The Origin of Music

(By George Keppel Thomas in Pittsburgh Gazette-Times, August 19.)

Whence comes this symphony?

So like the voice of God it seems, whispering of love and beauty.

In it are the joys and hopes, the great thoughts of civilization;

It speaks of temple and palace, lovely gardens, flowers in the moonlight, the peace of homes, the thought of paradise.

The music fades and the players, one by one, disappear. With them, in my dream, go the ages, as if Time were whirling backward;

Temple and palace vanish, lovely gardens are no more. It seems they have been merely conjurings of magicians with instruments in their hands.

The darkness glows with eyes of devourers; demons lurk in the night silence; the sun of day leers treacherously; fiends moan in the winds and growl in the thunders.

There is no peace, no home, no paradise. Men and women crouch in dark caves, dumb, fearful eyed. The players are gone.

But hark! Out of the wild, primeval night sounds a strange, sweet tone, as if a lone player had come to tune his lute.

In the fearful gloom, cautious as an animal, a woman sits pressing a child to her breast.

She utters a sound, at once a sigh of joy, a moan of yearning, tender and soothing.

A smile of peace steals over the babe's face, and a light, as from the first ray of dawn, softens the darkness.

Another sound, quick and ordered, rises from the wild. A man stands silently alert, breath suspended. He will spring upon his prey that he may feed his hungry ones.

It is the wild pounding of his heart I hear. It, alone, speaks of his anticipation, his hope, his desire to live, his love, his pleasure.

It is the first drum, the first rhythm; And in his cave, after the day's anxiety, he imitates the beating of his heart,

And the woman croons to her infant.

Day is dawning over the earth; another player enters, and another

The human heart is beating in anticipation of joy and love;

The mother soul is crooning in tenderness. Demons no longer moan and growl in the winds.

And out of the beating heart and the mother's lullaby the players conjure fairest dreams;

The temple and palace rise, the lovely garden with flowers in the moonlight, the peace at home, the noble thoughts of civilization—

The voice of God articulate in man.

"The Americans Come" Creates Rivalry

"The Americans Come" caused a friendly rivalry between two well known singers, as evidenced in the following letter received by Fay Foster from Linnie Love:

Seattle, Wash., August 19, 1918.

My Dear Miss Foster:

May I take the liberty of writing you and telling how much we like your musical compositions?

Miss Lea has been singing your new song, "The Americans Come," on every program, and we both think it is a wonderful and inspiring song. I myself want to sing it sometimes, and she won't let me, for she insists that I give way to her, and as we most always appear together, she sings it, but I will use the song, if I ever sing at a concert where she is not on the program.

Miss Lea and I sang in the amphitheatre here at the university grounds, in the concert given on July 28, before an audience of 10,000 during the Seattle Girls' Victory Concert. Miss Lea sang your song, "The Americans Come," with big success. Then she sang it at Fort Lawton, Wash., also at the New Thought Conference that was held there last month, at a concert at the Vancouver Golf Club and at the Navy Yards at Bremerton before an audience of 10,000 sailors. On August 12 she sang the song at a private party and July 26 at a concert held in the Boylston First Unitarian Church.

On all of our programs for the following dates Miss Lea will sing your song:

August 21, two concerts, one in the hospital and one in the auditorium, at Fort Lawton, Wash.

August 22, 23, 24, three concerts, one in each fort up the coast.

August 25, at a concert on board the training ship at Alki Point.

August 26, 27, 28, 29 and 30, two concerts of fifty minutes each every evening at Camp Lewis. Total 60,000 men at this camp.

Sixteen concerts in all.

Miss Lea and I are learning your duet for soprano and contralto, "O'er Bloomy Lani or Heather," and will soon add it to our repertoire.

With best wishes for success, Very cordially yours,
(Signed) LINNIE LOVE.

Gustav Becker Reopens Studio

Gustav L. Becker, who is director of the American Progressive Piano School of New York, reopened his studios at Steinway Hall on Wednesday of this week.

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"WOMEN OF THE HOMELAND"

The MUSICAL COURIER is enabled, through the courtesy of Leo Feist, Inc., to publish the words of the new song, "Women of the Homeland," which is being sung by S. Humann-Heink and other famous singers and has registered such an instantaneous and substantial success. In reading this simple, straightforward and stirring text its appeal to all classes of Americans will become apparent at once, and explain why the ringing musical measures written by Bernard Hamblen have been made even more efficacious through the words (his own) to which he has wedded them. "Women of the Homeland" has taken its place as one of the impressive ballad hits of the season and its popularity is increasing by veritable leaps and bounds.

"WOMEN OF THE HOMELAND"

("God Bless You, Every One!")

There's a boy across the water,
And a girl who stays behind;
Yet love of home and country,
Their hearts forever bind.
He fights that honor's banner
May never more be furled,
She works to bring us victory,
And freedom to the world.

O, women of the homeland,
Our boys have left behind,
So full of quiet courage,
So brave, yet so resigned;
You gave your dearest treasure,
Your sweetheart, brother, son,
You're doing all great hearts can do,
God bless you, ev'ry one!

There's a boy across the water,
And a girl who prays at home.
She prays that God may keep him,
Wherever he may roam,
And while he's bravely fighting,
She works for Liberty,
She knows our just and righteous cause
Must bring us Victory!

O, women of the homeland,
Our boys have left behind;
So full of quiet courage,
So brave yet so resigned.
You gave your dearest treasure,
Your sweetheart, brother, son;
You're doing all great hearts can do,
God bless you, ev'ry one!

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Elias Breeskin with Caruso

Elias Breeskin, the Russian violinist, through his manager, Daniel Mayer, has been engaged by the Metropolitan Musical Bureau to appear with Caruso in the following



ELIAS BRESKIN.

cities: Buffalo, Friday, October 11; Ann Arbor, Saturday, October 19; Chicago, Sunday, October 27; Milwaukee, Tuesday, October 29.

Bruno Huhn Reopens Studio

Bruno Huhn will reopen his studio at 228 West Fifty-eighth street on September 16, resuming his elementary and advanced singing classes and his coaching work. He has just returned from a two months' stay at Easthampton, Long Island.

The Humanitarian Concerts

A most remarkable galaxy of stars have been engaged for a series of evening recitals which will take place during the coming season at Carnegie Hall, New York, on the following dates: October 1, 15 and 30; November 5 and 19; December 2 and 17; January 2, 14 and 29; February 11 and 26; March 11 and 26; April 8 and 22; May 13 and 27. Among the artists that will appear are the following:

Sophie Braslau, Mme. Matzenauer, Efrem Zimbalist, Max Rosen, Leopold Godowsky, George Baklanoff, Louis Gravenre, Reinald Werrenrath, Ferrari Fontana, Mischa Elman, Toscha Seidel, Mme. Namara, Rudolph Ganz, Ethel Leginska, John Powell and Ha'tovitch (latest pupil of Leopold Auer).

An additional recital will take place at the Hippodrome on Sunday afternoon, October 6, and Cantor Josef Rosenblatt has been engaged. His program will consist of half operatic and half sacred airs.

Evelyn Scotney and Howard White**Re-enter Operatic Field**

The many admirers of these two successful singers in the days of the original Boston Opera and the host of new friends they have gained in their extensive joint recital work of the last four years will be interested to know that they have been engaged for the coming season by the La Scala Grand Opera Company to sing principal parts. Mme. Scotney will appear in two of her former successes,



EVELYN SCOTNEY, COLORATURA SOPRANO, AND HOWARD WHITE, BASS.

"Lucia" and "Rigoletto," and Mr. White will sing the bass parts in these operas and in "The Geisha" and "The Daughter of the Regiment."

"It will seem strange to us," said Mme. Scotney, "to sing the same parts week after week, as our Australian tours accustomed us to singing from six to fifteen different recital programs in the same city at the rate of three concerts a week, but the grease paint will smell good again, and we long for the sound of the orchestra after four years of piano accompaniments. It is too bad that Mr. White will have to leave his cello at home. The La Scala is not one of the companies that expects its singers to 'double in brass or wood.' Probably the cello will enjoy the rest, for it generally comes back from the road badly battered. On the whole, we are anticipating a very pleasant season, but we hope our old concert 'fans' in New England will not forget us while we are trying to make new friends on the Pacific Coast and in western Canada. We are delighted at the thought of opening in Washington, as it is such a beautiful city and will be all the more interesting in war time. I shall enjoy the work on the Pacific Coast especially, however, as it will seem a bit nearer my home in Australia."

Marcosson Returns to Cleveland

Before a large number of admirers of his art, Sol Marcosson, the Cleveland violinist and pedagogue, recently gave the last of a series of four violin recitals in Higgins

Hall, Chautauqua, N. Y., which included thirty-five selections, from the lighter numbers to the largest forms, including four sonatas and one concerto. In this series of recitals Mr. Marcosson gave to Chautauqua a carefully selected collection of the finest music to be found in the field of violin literature. After the close of his season's work at Chautauqua, the violinist remained there for a few days' rest, but he has now returned to Cleveland and is actively engaged in artistic and pedagogical work.

Musical Courier "Read Constantly"

Elizabeth Pierce Lyman, a well known teacher, writes the MUSICAL COURIER as follows:

Will you kindly hand in the enclosed check renewing my subscription for the COURIER? You see I cannot do without it. My pupils read it constantly, and I find that seeing what others are doing is an inspiration to them.

Buffalo's Treats

Buffalo, N. Y., has some fine musical treats in store for 1917-18, among them being the course of concerts arranged by Mai Davis Smith. The series will include Galli-Curci, Helen Stanley, Raoul Laparra, the Detroit Orchestra, Mischa Levitzki, Maurice Dambois, Jascha Heifetz, and the Cincinnati Orchestra.

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"Mlle. Williams a fait preuve d'une voix magnifique, pleine de jeunesse mélodieuse et parfaitement contrôlée."

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A MORNING WITH THE ROTHWELLS AT MOUNTAIN LAKES, N. J.

Walter Henry Rothwell and his singer wife, Elizabeth Rothwell, have as usual spent their summer at Mountain Lakes, where both have done considerable teaching in addition to finding relaxation through motoring, golfing and other forms of recreation. A constant little companion was Claire Liesel, the baby. At right, one sees the happy family. Left: Mother and daughter. At top: A distinguished trio, Mr. Rothwell, Richard Buhlig, the pianist, and Mr. Svecenski, of the Kneisel Quartet, looking over a new score and discussing its fine points. Center: Claire Liesel demonstrating the mysteries of the lawnmower. Mr. and Mrs. Rothwell will return to New York September 23, and will reopen their studios on October 1. Mr. Rothwell will give instruction in composition, orchestration, score reading and the technique of conducting, besides coaching in operatic and concert repertoire. During the summer, he taught twice a week at his New York studio. Prominent composers and artists were among his enrolled pupils, and they soon found that several months' work with this capable conductor and teacher was more valuable than all the vacations in the world. Harold Morris, a talented pupil of Mr. Rothwell's, has had his symphonic poem accepted for performance this season by the New York Philharmonic Orchestra. During the summer Mr. Rothwell also—and happily—found time for composing. On October 1, Mrs. Rothwell will resume teaching voice, and judging from the plans of this artistic couple, theirs will be a splendid year.

Y. M. H. A. Choral and Symphony Announcement for 1918-1919

The music department of the Y. M. H. A., Ninety-second street and Lexington avenue, under the direction of A. W. Binder, announces the renewal of rehearsals of the Y. M. H. A. Choral Society and the Y. M. H. A. Symphony Orchestra.

At the close of last season both organizations had gone through a most successful year, aiming and attaining ideal musical results.

The Choral Society and Symphony Orchestra are open for new membership to both men and women. Applicants should leave their names at the building in person or by communication.

Claire Gillespie Sings with Pryor's Band

Claire M. Gillespie, of 481 Waverly avenue, Brooklyn, N. Y., was the soloist at Pryor's concert last Tuesday evening at Asbury Park, N. J. Miss Gillespie, who is a lyric soprano of rare talent, made a very pleasing impression on her audience. Her rendition of "Ah, fors e lui," from "La Traviata," accompanied by Pryor's Band, was particularly well received, while "The Last Rose of Summer," with harp accompaniment by Signor Milano, seemed to touch the hearers with its well known plaintive melody.

After a second encore, the applause continued until the band started its next selection.

During the present season Miss Gillespie has sung in the Asbury Park Presbyterian Church, the Ocean Grove Auditorium, Camp Vail (at Little Silver) and at a recent benefit for the Red Cross in Ocean Grove. As a singer, Miss Gillespie is a great favorite in Brooklyn, where she has given concerts during the past three years.

Fernando Carpi in "Barber of Seville"

The first week in October will see the beginning of the brilliant operatic tour of which Fernando Carpi, a tenor of the Metropolitan Opera, will be a leading figure. Together with Mme. Galli-Curci and Riccardo Stracciari, Mr. Carpi will appear in "Barber of Seville," and assume his famous part of Almaviva. This is a role which he has sung with the utmost distinction in Paris, Madrid, Barce-

FERNANDO CARPI,
Tenor.

lona, Moscow, Petrograd, Milan, and many other of the larger cities. In Rome, Naples, Buenos Aires, etc., whenever there is a special performance of the "Barber of Seville," the operatic managers usually send for Mr. Carpi to sing Almaviva. He did this part and also other roles with the utmost success last summer on the occasion of his operatic tour in Porto Rico and South America with Maria Barrientos. Mr. Carpi is an ideal Almaviva, one of the most difficult characters in the operatic repertoire, for it requires specially adapted voice, figure, style and art to do the spirited acting and the delicate vocalism required by Rossini.

Mr. Carpi has been winning triumphs also in the concert field, his most recent appearance being in Hollywood, N. J., at a concert in aid of the Jewish War Sufferers. He sang "Una furtiva lagrima," from "L'Elisir d'Amore," and was encored so heartily that he added a serenata by Toselli, and upon being recalled again and again contributed a further selection in the shape of Buzzi-Peccia's serenata. On a second appearance Mr. Carpi sang several old Italian songs by Pergolesi, Loti, etc., and then followed a triple encore, "In the Moonlight" (dedicated to Carpi), "I Hear You Calling Me" and "I Know a Lovely Garden." The enthusiasm of the audience knew no bounds, and it was only the lateness of the hour and Mr. Carpi's insistence on closing the concert that prevented a further long string of extra numbers.

NATIONAL CONTROL FOR MUSIC PLANNED

How the War Has Brought a Change in Official Attitude—Revised Standards of Teaching

(Reprinted from the New York Times, September 8, 1918.)

When Jenny Lind, the Swedish Nightingale, was once asked if she would help to prepare some English singers for a performance of "Figaro" the "year after next," all she said was, "Figaro"? In two years? She might have put in words what she expressed by her amazement at the original question. Mozart singing begins with the proper choice and education of musical ancestors; it takes not two years, but two centuries. Some one has said that our first President, George Washington, had this vision when he left in his will \$30,000, at that time a large fortune, to be devoted to a national institution of fine arts. That plan of the Father of His Country has never materialized. So America is a century behind in getting started on a task of governmental instruction in art, which, strange to say, has come nearer than ever before to practical realization since the worldwide disaster to arts and sciences in the great war.

Music has emerged from the upheaval of non-essential industries and modes of life since America entered the war, and has found a place in the official scheme of things for saving the world to democracy. All art has put on khaki, the painters going in for posters or for camouflage, the musicians for entertaining "over there" or volunteering as song leaders in the camps. It is a new thing for hard-headed veterans of Indian fighting days to practice "do-re-mi-fa-sol" to the time beat of an upstart youngster out of music school. It is nothing short of revolutionary for a general in command of an army brigade to request his camp song leader to accompany the boys from a Western or Southern cantonment to the pier where they embark for France.

A reappraisal of some relative values has taken place, and music is at a premium today as surely as pork. It spurs the fighting men and it helps the folks back home. Perhaps right here may be found the reason for a new attitude on the part of official Washington toward proposals involving the most serious aspects of art. The step-fatherly aloofness of Uncle Sam in the past dates from those frowning old prophets of solemnity, the Puritans. His open handed welcome to musicians is wide enough now to include all of their kind, from the long haired fraternity of imported virtuosos to the humblest music teacher of the rising generation. Hence the recent consideration, in war time, of House Bill 6445 for a National Conservatory of Music and Art, with incidental control of standards of music teaching in America.

There went to the national capital, to put the case squarely before the Committee on Education of the House of Representatives, on June 17 last, men and women from organizations, both private and professional, whom such a law may concern. One of these was Milton Aborn, who in thirty-five years' experience of popular opera had come in contact with hundreds of so called vocal instructors who should be, he declared, "in the penitentiary," persons who, in the guise of vocal teacher, had mulcted the unsuspecting pupil by misrepresentation, and who knew no more of imparting vocal instruction than a babe unborn. In a great many cases, Mr. Aborn said, the more prominent the teacher the worse the offender. "And since my return to New York, some old friends look askance, as if to say, 'Do you mean me?'" he added with a smile.

"I have known poor shop girls, earning but a scant livelihood, who have stunted themselves in many instances in order to pay to an unscrupulous and unfit vocal teacher the fee he exacts. The daughters of some of our richest families are responsible to a great extent for the conditions

(Continued on page 31.)

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Musical Comedy a Diversion for Eddy Brown

Eddy Brown, violinist, as a bit of diversion, has been giving his attention to a new musical comedy, in co-operation with L. T. Gruenberg, which will be without doubt produced on Broadway within a year, as it has attracted the very favorable attention of leading managers. A noted musician and friend of Eddy Brown became so interested in this work that he himself turned his attention to musical comedy successfully.

"How do you like this sort of diversion?" asked the writer of Brown.

"It is good fun," he answered with emphasis.

Eddy Brown tells an interesting episode which occurred during his stay in Europe, after the first declaration of war and before America had entered into it. He continued to play there with all the big orchestras. So great had been the draft on the men that women frequently took their places in the orchestras, except in the wind instrument sections, for which men were taken from the ranks of the military. It happened that Brown was one day riding along on his bicycle, unmindful that bicycle riding had been forbidden in that particular city. A policeman



EDDY BROWN (RIGHT) AND L. T. GRUENBERG,
Co-workers in musical comedy, summering at Long Branch.

stopped him and started to book Brown for an appearance in court for his misdemeanor. As he gave his name, the policeman exclaimed, "Not Eddy Brown, the violinist?" Brown reassured him of his identity.

"Why, I played in the orchestra when you were soloist last week. I was the military flutist."

Of course Brown was released.

NATIONAL MUSIC CONTROL

(Continued from page 30.)

under which large fees are exacted by a number of the so called eminent vocal teachers. Hundreds of voices have been ruined by teachers whose peculiar methods have nothing to do with proper vocal training.

"I cannot urge too strongly than an examining board be appointed with power to issue certificates only to such teachers as can prove beyond all question their right to practice vocal instruction. I am in favor of men teachers only for male voices, and women instructors for female voices. I have visited conservatories of importance in every foreign country, and I want to say that it is a crime to permit our young American girls to go abroad where terrible conditions have existed for years that could not exist in this country.

"There are some of the best vocal instructors in the world right here in America, and it is up to us to avoid the great exodus, after the war, of our young men and women, who at the first opportunity will flock abroad to receive training in Europe which could be had right here

in our own United States." The speaker warmed to his subject as he turned to this other side of the picture—that of America's new found independence in matters of art. It was, however, only the first step of a National Conservatory and a Bureau of Fine Arts with which the present discussion was concerned.

It was estimated that before the war broke out there were about 6,000 students from the United States studying music in the different countries in Europe. As the average expense of each student in Europe, including tuition, was about \$1,000 per annum, which sum amounted to, say, \$6,000,000, which sum flowed annually from this country to Europe to pay for musical education of these boys and girls. Now, it was urged, there was no need for these students to go abroad for a musical education, as they could get as good an education in this country as they do in Europe, and all that was necessary was for America to give some encouragement to its young students, just as foreign countries do.

The committee at Washington developed some other facts from petitioners the country over, who said the United States should not fall behind other civilized countries, where the respective governments devoted large sums of money to encourage music and art. Sweden, with a population of about seven millions, offered free tuition in music to natives of that country. The government of Belgium, before the war broke out, supported four national conservatories. Why should the United States, a great and rich nation, it was asked, withhold encouragement from those talented in music and art?

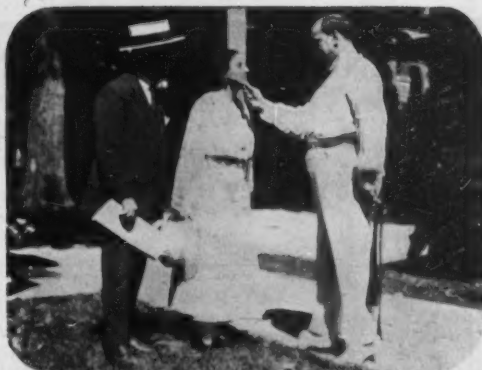
"Music," according to one of these petitions, "is not to be considered merely as an accomplishment and luxury, good only for the wealthy; but music is also a great ethical force and a factor in refining and elevating character."

Helen Moller Establishes Temple of Dance

Helen Moller, the exponent of the classic dance, will establish in the midst of a 123 acre place in Mount Kisco in the Westchester hills a temple of the barefoot dance. She will have there a sylvan theatre, in a natural amphitheatre, as well as an indoor studio for dancing. She is to take possession of her place in October.

Adele Lewing Plays

Adele Lewing, pianist and pedagogue of New York City, recently had three of her poems published, "Lament," "Mercy" and "Autumn Leaves." During the week of October 29, she appeared in the capacity of pianist at the Liederkranz, New York.



SNAPSHOTS OF MORGANA AND CARUSO AT SARATOGA SPRINGS.

One of the accompanying photographs shows Caruso congratulating "Little Nina," as the tenor calls Nina Morgana, after a very successful rehearsal at Convention Hall, Saratoga Springs, N. Y. Miss Morgana made her first appearance with the great tenor there on August 17, and will be on the same program with him in Buffalo, N. Y., October 11, and in Ann Arbor, Mich., October 19, which will make the third appearance with Caruso within two months. The lower snapshot shows Bruno Zirato (left), Miss Morgana and Maestro Salvatore Fucito waiting for Caruso, near the latter's car.

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Published by the William A. Kaun Music Co., Milwaukee; Wis.

By FRANK PATTERSON

In attempting to prepare an intelligent review of such a work as Bernhard Ziehn's "Manual of Harmony," one is confronted at the outset with the difficulty of placing oneself in the position of those for whom the work is intended, i. e., students of composition. The question arises, is the work, with all its gigantic learning, useful for the average student?

That question may, with certain restrictions, be answered in the affirmative, and it may be added that there is no book within the ken of the present writer that would answer the purpose of the serious student as well as this Ziehn masterpiece, in spite of its many shortcomings. These shortcomings are chiefly in the matter of brevity. The work is evidently intended for musicians who are willing to think for themselves and who are striving rather to attain ultimate success than to find an easy road to learning. All real composers know that there is no easy road to the learning that is necessary to their difficult profession, and a glance at this book will instantly convince the most skeptical of that truth of it, for the amount of material that has been gathered together in this single volume, and the examples from the works of the great composers which show at least a working knowledge of these facts, is appalling, or would be but for certain underlying principles which are soon grasped by the student and render the learning cumulative, so that the farther one goes the easier it becomes.

The work is prefaced by a quotation from Richard Wagner, incorrectly translated so that its meaning is lost. The correct translation is as follows: "Technic is the ever growing property of all artists since the existence of art; it must be received, learned, appropriated. What is to be produced with this technic, it is true, can not be learned." That is to say, the teacher may give one knowledge, but not ideas—which, alas! many of us know by bitter experience.

It is interesting to observe in this connection that Ziehn, with all his knowledge, was unable to write even the shortest piece in good taste. This is clearly illustrated by the examples of the harmonization of melodies given on pages 100-111. There are a dozen of these melodies, folksongs, hymns and traditional melodies of the fifteenth, sixteenth and seventeenth centuries, and the harmonization of them by Ziehn is all uniformly bad. But this proves only the truth of Wagner's statement, and also the fact that students

like Ziehn often become blinded by their own great knowledge to their own deficiencies. All of us can quickly call to mind the names of many would be composers who had more technic than invention, and a few who had really no invention at all.

On the other hand, we cannot think of, or name, a single successful composer who did not possess technic, and this is the one point that the student should persistently bear in mind. However the "will to know" may flag, however the spirit may droop and the work seem to grow dull and uninteresting, the student should always remember that without technic one cannot succeed. This advice is particularly applicable to those who would study Ziehn's manual, for a drier work does not exist. It contains nothing superfluous, but nothing is left out. There are none of those flights into side issues that sometimes enliven our text books. Even the illustrations from the works of the masters are made as short as may be.

As for the explanations, they are altogether too short. It is a book made for serious students, workers, thinkers; a book made for those who are willing to dig out the author's meaning and grasp a truth from a mere suggestion. The little word "therefore" is notably absent. The author does not say, "So and so is true, therefore so and so follows." He simply gives the facts, and lets one find out for oneself what follows necessarily from those facts. And this, in the humble opinion of the reviewer, is one of the most noteworthy and valuable features of the book. It is a system of mental gymnastics that is calculated to have the same strengthening effect on the mind that systematic gymnasium work has on the body.

It was remarked recently that American composers might well be divided into two classes: Those who had technic and no ideas, and those who had ideas and no technic. The remark is no doubt an exaggeration in that it leaves out of consideration that small but highly important class that possesses both technic and ideas. Yet it holds for us a very important truth, for it is an undoubted fact that, if we could only persuade our young people to study composition earnestly and seriously, as Ziehn would have them study, the disgraceful poverty of American composition would rapidly vanish. This remark has been fully confirmed by the testimony of the conductors of our largest opera houses and orchestras, who state that the works submitted to them by would be composers are in most cases shameful, appalling and ridiculous in their inadequacy, and all the more so from the fact that the composers are unaware of their own crass ignorance.

This preamble brings us to a consideration of the work under review. We will not take up the chapters in detail in the order in which they appear, but will attempt rather to point out the general excellencies of this extraordinary document. It may be said, to begin with, that the student would do well to adopt a somewhat similar method, to go through the book rapidly from cover to cover, so as to gain an idea of its design before taking up the study in detail. This would certainly aid one in grasping the intent of the author and his peculiar method of illustration, both of which seem obscure in the opening chapters.

The work is bewildering in its profusion of facts. Over page after page they are sown broadcast with such comprehension of detail and such wealth of example that one wonders how, in a single lifetime, the author was able to gather and tabulate them all. It is bewildering, too, because one is often in doubt as to how they may be applied. Many of the examples sound strange and unfamiliar, and one might well cast them aside as useless impedimenta. But as a knowledge of the plan of the work grows, it is discovered that the sole object of the author is to give all of the possibilities, so that the prospective composer will be fully armed with the tools of his trade, to make such use of them as his talent may dictate.

Ziehn's method of arriving at all of these possible progressions was just the reverse of most investigators. They examined the works of the great masters and strove to explain and elucidate the various phenomena therein exposed. Ziehn, on the other hand, calculated mathematically what might be done, and then sought for examples in literature to show that it had been done, and with what frequency. This becomes very evident from the fact that in the original German edition of the work, published some years before the English translation, the author was unable to find examples to illustrate some of the progressions which he proved to be theoretically possible. These illustrations were found in the interim, however, and duly published in the English translation.

The book is astounding in its wealth of illustration. There are upward of five hundred illustrations from the works of recognized masters and many references to works where additional examples may be found. There are also hundreds of illustrations written by Ziehn himself. He takes, for instance (page 13 et seq.), the three notes, G, A, B, showing in the first place that they may be written, melodically, in six possible orders, G, A, B; G, B, A; A, G, B, etc.; and then gives over three hundred examples illustrating how this little melody of three notes may be harmonized. And, note, this is not a matter of guess work, but is developed with mathematical precision and completeness. (Ziehn was a mathematician by profession.) This plan is used throughout the book. It is stated, for instance (page 4), that the notes of the triad may be placed in six positions, of the seventh chord in twenty-four, of the ninth chord in 120.

The same completeness in the presentation of the material is shown throughout the entire work, but is particularly valuable at the beginning, because it presents the student

with his entire vocabulary at a glance. For instance (page 6), we are shown how any note may belong to twelve triads, to twenty-eight seventh chords, to seven major and seven minor scales, and may therefore be harmonized in fifty-three different ways, omitting the large seventh chords "because they appear mostly as accidental dissonances." On the next page the same exact information is given with regard to thirds. Then follow paragraphs relating to the connection of triads with one another, and this information is given with the same completeness of detail; also, it may be added, with the same brevity.

The work might well be called a dictionary of musical possibilities and their application. It is very thorough, almost too thorough, in fact, for one is inclined to doubt the value of the endless examples of possible melodic forms made from two, three or four notes, and their harmonization. How are they to be used by the student? Are they to be memorized? Or is the student to try to find other possibilities?

It is in the paragraphs relating to chromatic triads and chromatic sixth chords (augmented fifth and augmented sixth chords) that some exception may be taken to the methods and conclusions of Ziehn. We are confronted here with a confusion of chords, scales and resolutions that certainly have very little bearing on practical composition, and which it is doubtful if a beginner, especially a child, would understand at all. These chords, even in their most ordinary forms, are usually mere accidental combinations produced by the conjunction of moving voices. They arise from the chromatic motion of one or more notes of the seventh chords. This motion is generally clearly melodic, even when the chords are long sustained, and the resolutions or progressions are guided by melodic considerations. Thus explained, the whole question becomes extremely simple. It needs to be simple, for these chords appear frequently in first grade piano pieces and in popular music, and a recourse to such esoteric problems as Ziehn's highly trained mathematical brain saw in them could only be a hindrance, never an aid, in such cases. Musical composition is exceedingly simple unless one makes it difficult by a needless multiplication of rules. Both of the following passages, quoted by Ziehn (pages 24 and 25) as illustrations of the use of chromatic chords, are so purely melodic, and so easily understood, that it is surprising that any one, even a confirmed theorist, should give them the name of "chords" and term their simple progressions "resolutions."



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The first example shows nothing but chromatics moving in opposite directions. The second example shows in the tenor the melodic minor scale—D minor (A, B, C sharp); in the alto a chromatic passage (D-D sharp, E); while the B in the soprano is the melodic minor sixth used as a suspension above A. Play the passage with A sustained in the soprano throughout, omitting the B, and resolving the A on G sharp on the last chord, and the true harmonic significance becomes evident.

On the other hand, looking at the matter from a somewhat different point of view, this endeavor to give names and to classify as many chords as possible may have its

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American Talent Recognized

It is true that until recently not many Americans have been engaged at the Metropolitan Opera House; it is also true, however, that most of the American artists who have been so favored have more than justified their opportunity. A gratifying example of an American product is Lila Robeson, a young contralto, who, by her thorough equipment, earned and deserved the tremendous success and ap-



LILA ROBESON,
Contralto.

probation attending her first important engagement as Amneris in "Aida." In such roles as Amneris, Martha, Fricka, Azucena, Ortrud, etc., appearing with Caruso, Farrar, Schumann-Heink, Destinn, etc., Miss Robeson has demonstrated her right to be classed among the world's

great artists, and it is interesting to know that her studies and experiences have been obtained entirely in this country.

Miss Robeson's repertoire includes all the standard oratorios, over forty operas, a large list of classics in French, Italian and German—languages that she speaks fluently.

Heretofore, Miss Robeson's contract with the Metropolitan Opera Company has curtailed her activities in concert and oratorio, but this year the arrangement admits of a liberal opportunity for concerts, which will be booked exclusively through Walter Anderson.

Sophie Braslau as Carmen

One of the outstanding artistic features of the Ravinia Park Opera season in Chicago was the debut of Sophie Braslau as Carmen. The audiences of the Metropolitan Opera have long been aware that Miss Braslau possesses the true operatic instinct, in addition of course to being the fortunate owner of an extremely fine contralto voice. It remained for Chicago, however, to give her the great opportunity to show herself in a role of the first magnitude. Miss Braslau scored a triumphant success, as is amply attested by the enthusiasm which the public displayed and the press praises which the critics showered upon her.

Frederick Donaghey writes in the Chicago Tribune that Miss Braslau did Carmen with zest, and gave a clear, definite, credible characterization; that she sang well nigh faultlessly; and that out of her ordeal came a Carmen which she will place among the best in the annals of this dazzling, durable opera. The critic of the Chicago Examiner says that Miss Braslau is exactly the type for which Bizet intended the role of Carmen, and that she has the voice and the bearing for the role. Edward C. Moore writes in the Journal and asserts that Miss Braslau is the material from which remarkable Carmens are made, and he says also that none of the sopranos who usually sing Carmen is able to make the role glorious in the fashion of Miss Braslau, who made a real sensation in her portion of the card scene. Mr. Moore adds, also, that one has

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to think back to the Calvé of twenty years ago to make adequate comparison, for Miss Braslau has a definite idea of the Carmen character. She possesses the necessary face and figure and the physical and vocal allurements necessary to make a convincing figure of the wayward cigarette girl.

Mr. Moore was echoed by Maurice Rosenfeld in the Daily News, who waxes enthusiastic about Miss Braslau's temperament, voice and dramatic conception. He emphasizes also her intelligence and her artistic ideals. Last, but not least, Herman Devries, in the American, records the warm reception extended to the young artist by the audience, and then says that in his opinion she is one of the best interpreters of the role since the days of its original creatrix in Paris. Mr. Devries refers to the Braslau voice as warm, full, sonorous and expressive. He points out that Miss Braslau sings the Carmen role as it is written, and does not transpose in the manner of the sopranos who usually essay it. Her histrionic interpretation is alluded to as intelligent, spontaneous, exuberant, and never vulgar.

Tita Telma to Sing in New York

Tita Telma, the Norwegian soprano, will be the soloist at the community sing, Harry Barnhart, conductor, to be held near the Seventy-second street entrance to Central Park on Sunday evening, September 15. In the event of rain the program will be presented at the Majestic Hotel. Under the direction of her manager, Francis Pasquale Lonhel, Miss Telma will give a series of costume and folk-song recitals during the coming winter.

Maude Tucker Doolittle Moves

Maude Tucker Doolittle, pianist and pedagogue, whose success as a teacher in New York is well established, has been obliged to seek larger quarters. Her new studio is situated at 536 West 112th street, where musicales will be given from time to time throughout the coming season.



NEVADA VAN DER VEER AND REED MILLER—"OFF STAGE."

The accompanying snapshots of that well known and thoroughly satisfying couple of concert and oratorio singers, Nevada Van der Veer, contralto, and Reed Miller, tenor, show them in moments of duly earned relaxation. At top: Clearing a place for the erection of a new summer home at Shelter Harbor, R. I., where they spent the month of August. Below: Through the capable instruction of her husband, a Spanish War veteran, Mme. Van der Veer is now considered a "good shot." This snap was taken at Otsego Lake, N. Y., in July.

That Ubiquitous Kaiser

The following heartfelt epistle has been received by the MUSICAL COURIER:

DEAR SIRS—If you don't get any concert notices from my town this fall it is because I have joined the military, so excuse me. I had a company of opera singers from the factory all ready to give "Bohemian Girl" in the basement of the Baptist Church, and I hired a piano to go with the organ, but the plan is off. Blame the Kaiser, not me. I never get cold feet when I'm in hot water, and I hope you keep right on with the MUSICAL COURIER.

Yours truly,

(The above letter calls for no comment.—Ed.)

Gatti-Casazza Painfully Cut

On Saturday evening, last, Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, was cut on the face and hands by glass when a collision occurred between his automobile and one owned by Anthony Stansury at Fifth avenue and Fifty-eighth street, New York, smashing both wind shields.

Nina Morgana to Appear with Caruso

Nina Morgana, soprano, is to appear with Caruso at the Broadway Auditorium, Buffalo, on October 11, and at the University of Michigan, Ann Arbor, Mich., October 19. On both occasions she will sing arias from "The Barber of Seville," and "Dinorah."

Mme. E. Bugg Is Dead

Mme. E. Bugg has passed away. The deceased was the mother of Madeleine Bugg-Bourgeois, soprano of the Paris Opéra. The funeral service took place in the Church of Notre-Dame de la Miséricorde at Passy.

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Hempel and Herberts Having Merry Times

The Hempels and the Herberts are having some merry times up in the Adirondacks these days. Swimming is one of their chief diversions and every day finds the musical party gathered for their daily dip at the beautiful Lake Placid home of the favorite orchestral conductor.

Along about the swimming hour Frieda Hempel forsakes the new role she has just begun studying for the Metropolitan next season, and with her husband, William B. Kahn, departs from The Larches for the Herbert retreat. Then Victor Herbert forsakes the new opera he is writing—an opera of more tantalizing melodies, they say, than "Babes in Toyland," "The Fortune Teller" and the "Red Mill" of rollicking memory—and with Mrs. Herbert and their daughter, Ella Herbert, takes his guests down the trail to the jumping off place into the lake.

Miss Hempel dives—as she sings—with perfect pitch. In fact, the swimming repertoire of the famous Daughter of the Regiment includes as many strokes as her operatic repertoire includes roles. Naturally, Victor Herbert conducts the swimming festivities of the quintet, both in solo and in ensemble work, and nothing more need be said.

Margaret Jamieson, Successful Pianist

When Margaret Jamieson played the G minor concerto of Saint-Saëns with the New York Symphony Orchestra,



MARGARET JAMIESON,
Pianist.

Walter Damrosch expressed his approval in writing to the effect that he was "delighted with her musical conception and technical proficiency."

Three recitals in Aeolian Hall in two seasons (Miss Jamieson's record) is unusual. That they were all successful is testified by the New York critics with much praise and mild criticism.

Miss Jamieson, who graduated from the Oberlin University School of Music about five years ago, has since continued her studies with Joseffy and Stojowski, and she will undoubtedly reap the harvest of her successful New York appearances. On September 5 she appeared at the Lockport Festival.

Raymond Walters a Captain

Announcement has been made of the appointment of Prof. Raymond Walters, registrar of Lehigh University, as personnel officer and registrar of the Field Artillery Central Officers' Training School, near Louisville, Ky. Professor Walters will have the rank of captain in the adjutant general's division of the United States army. He retires from his work at Lehigh to serve at the Field Artillery School for the period of the war. The school now has 8,000 students, and this will probably be increased to 20,000.

The appointment was made by Adjutant General McCain and Dr. Walter Dill Scott, director of the War Department's Committee on the Classification of Personnel, upon recommendation of Col. Arthur H. Carter, commandant of the school. It followed as a recogni-

tion of Professor Walters' services during the past summer in organizing the records and educational machinery of the school. He was named to do this expert work by the American Association of Collegiate Registrars, as the representative of the association. Some of the devices developed by Professor Walters are now being used in other United States army officers' training schools in this country and in France.

Professor Walters is a graduate of the Bethlehem High School in the class of 1902 and of Lehigh University in 1907. He was in newspaper work in Philadelphia and locally for four years, entering the teaching force at Lehigh as an instructor in the English department in 1911. He became registrar of the university in 1912. Professor Walters is the author of a book on "The Bethlehem Bach Choir" and of numerous magazine articles, and his courtesy and kindness are known and appreciated by all who have visited the unique Bach festivals at Bethlehem.

A Leading Musician's Plans for the Season

Dr. Nicholas J. Elsenheimer, the famous composer and artist-pedagogue of New York, has devoted a great deal of the summer to composition and literary work. He is engaged at present in outlining his plans for the beginning of the season which opens the first week of October. Since his friend, George Granberry, director of the Granberry Piano School in Carnegie Hall, is not expected to return soon from France, Dr. Elsenheimer's duties make it imperative for him to devote as much energy and attention as possible to the department of artistic piano playing in the Granberry school. This is in addition to his activities at the College of the Sacred Heart, where he will teach on four afternoons of the week, and imposes a great responsibility on him, which he will shoulder with renewed zeal. In addition to a large enrollment of private pupils, Dr. Elsenheimer has charge of ensemble classes and of theory instruction, and he will also give a number of lectures on orchestration, with illustrations furnished by artists of the Philharmonic Orchestra. He is preparing a big piano recital to take place in the Chamber Music Hall, Carnegie Hall, in the latter part of October. Two artists of distinction will assist him in an elaborate and interesting program, which will contain a number of Dr. Elsenheimer's compositions. This concert is an event of unusual importance, since the eminent musician appears as a pianist, an accompanist, an ensemble player, and last, but not least, as a composer. Details of the recital will be announced in these columns later.

Greta Masson—Soprano

Although she made her New York debut only last season, Greta Masson is already a singer of mature experience, having been heard in many concerts, first in her Canadian home and later in Boston, Chicago and other music centers.

She is not only the possessor of a beautiful soprano voice, but an interpreter of the first rank.

Miss Masson has appeared as soloist with the Boston Symphony Orchestra and with the Cecilia Society and Choral Art Society of the same city. On every occasion her art has won her a striking success.

Endowed with a natural range and flexibility, Miss Masson has adapted her unusual combination of vocal purity and sound musicianship to the expression of all the moods of song. She is equally effective in the dainty, bird-like ditties so popular with concert audiences, and in the deeper portrayals of emotion which represent song literature of the highest and most serious type.

Even when Miss Masson creates an atmosphere of sadness or melancholy, there is in her singing an elusive charm, a light delicacy of touch which arouses pleasure in the most uncultivated listener. There is never a suggestion of crudeness, uncertainty or illogical emphasis.

Through her diligent application to study long before any public appearances were thought of, Miss Masson has mastered an astonishingly large repertoire which includes all the operatic arias for coloratura and lyric soprano, and even a number written for the dramatic type of voice. Her list of songs is endless, covering the Italian, French, English, Russian, Scandinavian and American schools, and including every variety of composer. She has at her command whole programs of modern American music, showing the tremendous strides made by native composition in recent years.

Added to a natural beauty of tone and a highly developed technic, Miss Masson has the advantage of an exceedingly attractive personality through which her mere appearance on the stage makes an instantly favorable impression. With admirable skill, she uses all her resources in the interpretation of a song, establishing its significance unmistakably in the minds of her hearers.

Caruso to Sing on Mall

Enrico Caruso is announced to sing at the big Italian festival to be held on the Mall, Central Park, New York, on Thursday evening, September 12. It has been made known that the famous tenor is a member of the advisory board formed by Special Deputy Park Commissioner Berolzheimer for the Mayor Hylan's People's Concerts. Mr. Caruso is announced to sing some patriotic songs at this open air festival. There will be an Italian program, with Naham Franko and the Metropolitan Opera House Orchestra.

Emilio A. Roxas Opens New Studio

Emilio A. Roxas, the vocal teacher, who for the past four years has been coaching Giovanni Martinelli, the popular Metropolitan opera tenor, will open his new studio at 2231 Broadway, New York, on September 15. Mr. Roxas reports that he spent a delightful summer at Ridgefield Park, N. J., in rest and recreation, and that he returns to the metropolis fortified and well prepared for his arduous duties during the coming season, which, judging from present indications, will be a very busy one.

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Campanini's Birthday—Caruso to Appear in Chicago—Hans Hess, Arthur Burton, Jeannette Durno and Rose Lutiger Gannon Begin Fall Activities—American Conservatory Happenings

Chicago, Ill., September 8, 1918.

Yvonne Gall, the French lyric soprano, who has been for nine years prominent in the Paris Grand Opera and is now singing at the Theatre Colon, in Buenos Aires, has been engaged by Cleofonte Campanini for his Chicago Grand Opera forces during the coming season. He first became familiar with her talent when she sang in the rendition of the Verdi "Requiem" given in honor of the Verdi centenary in Paris five years ago. Mr. Campanini was the conductor of that performance, and became deeply impressed with Mlle. Gall's ability. Several times since then he has endeavored to arrange for her appearance in the Chicago company, but each time other engagements interfered.

"While Mlle. Gall has the youth, beauty and dramatic talent required to make her a favorite with the French public, she also excels vocally as few of her compatriots have," said Mr. Campanini in making public this important engagement. "She has all of the virtue, without the faults, of the French vocalist—a voice of full, fresh tone, delightful quality and uniformity. In evidence of this is her international popularity, extending to La Scala in Milan and the Reale in Madrid to the Colon in Buenos Aires, in all of which she has been acclaimed as Juliet in 'Romeo and Juliet,' Marguerite in 'Faust' and Manon in Massenet's opera. She is also one of the highly acceptable interpreters of Charpentier's 'Louise.' During her career several of the foremost young French composers have aimed at her vocal and physical equipment in writing new roles."

Campanini's Birthday

Cleofonte Campanini was ten years younger on his birthday, which he celebrated on September 1. Several artists of the Chicago Opera Association, Mrs. Campa-

nini and three intimate friends of the maestro joined him at supper, and wishes were expressed by all present that the little affair would be repeated for many years to come. Congratulations are in order for the popular general director of the Chicago opera. This office wishes many more years of active service to Signor Campanini.

Hans Hess Reopens Studios

The fall term of Hans Hess' studios will begin on Monday, September 9. The enrollment so far has been very satisfactory, having a large number of professional pupils. Mr. Hess' summer class has been an extremely interesting one. Anne Slack, who won the Lake View musical scholarship for cello playing, has just returned from a successful ten weeks' Chautauqua trip and resumed her studios with Mr. Hess and her cello classes. Myrtle McAteer, cellist of the Pittsburgh Ensemble Trio, is playing this week in Lockport. Another successful pupil of Mr. Hess, Miriam Little, who has been studying with Mr. Hess all summer, has returned to Lincoln, Neb., where she has been re-engaged as instructor of cello at the University School of Music. Ethel Murray is leaving in October for a twenty weeks' lyceum tour.

Mr. and Mrs. Neumann Vacationing

Mr. and Mrs. F. W. Neumann, of 3155 South Michigan avenue, have left their summer home at Butternut Bay, Thousand Islands, and are at the present time at Saranac Lake, N. Y., and expect to stay in the Adirondack Mountains until the middle of September.

Enrico Caruso to Appear in Chicago

Enrico Caruso will be the guest of the Chicago Opera Association for an afternoon concert at the Auditorium Theatre on Sunday, October 27. The management of the Metropolitan Opera Company had arranged for the great Italian tenor's appearances in concert in two other neighboring cities, when Mr. Campanini learned of his limited tour and invited him to include Chicago in his itinerary.

This will be Caruso's first concert in Chicago and his first appearance in this city since he sang as a guest with the Chicago Opera forces nearly eight years ago in "The Girl of the Golden West" and "Pagliacci."

American Conservatory Happenings

The thirty-third school year of the American Conservatory opened Monday with a record breaking attendance, especially non-resident students. The outlook for a prosperous season was never more auspicious.

Crawford Keigwin, a member of the American Conservatory piano faculty, has joined the colors and is now

in Camp Wadsworth, Spartanburg, S. C. Mr. Keigwin is the eighth instructor of the conservatory who is serving his country.

The normal department will open Saturday, September 28, with lectures by Victor Garwood and John J. Hattstaedt.

Heniot Levy was tendered a reception by the musical fraternity of Denver, Colo., after conducting a very successful summer class of select students.

Arthur Burton Returns to Studio

Arthur Burton, prominent Chicago vocal teacher, has returned to Chicago from his summer home at Geneva, Ill., where he enjoyed a well needed rest. Mr. Burton has resumed his teaching at his Fine Arts Building studio with a large class enrolled.

Jeannette Durno Opens Fall Term

After a busy summer of teaching, Jeannette Durno, the widely known pianist and instructor, announces the opening of the fall term in the Durno Piano Studios, 907-8 Lyon & Healy Building. Miss Durno reports bright prospects both in teaching and concert dates and is prepared and looking forward to a very active season.

Marie Kern Mullen Locates in Chicago

Marie Kern Mullen, contralto, who last year toured with the New York Metropolitan Company, headed by Axel Skovgaard, has now located in Chicago, where she will teach voice at the International College of Music.

Hesselberg to Play Own Compositions

Edouard Hesselberg will present his original compositions before the Woman's Federacy at their concert to be given on October 8. Several other artists of note will appear on the same program, the soprano singing on the occasion Hesselberg's new hymn, "America, My Country," which has met with considerable success wherever it has been sung.

Rose Lutiger Gannon Returns to Activities

After a very busy summer, combining work with pleasure, Rose Lutiger Gannon, prominent Chicago contralto, has returned to her Chicago activities. Besides teaching at St. Teresa College at Winona, Minn., and filling many summer concert engagements, Mrs. Gannon found time for recreation at Bay View and Ludington, Mich. The popular contralto has taken up her duties as soloist at Sinai Temple and teaching at the Chicago Musical College. Judging from the number of engagements already booked and the number of students enrolled with her, Mrs. Gannon will have one of her busiest seasons.

Eleanor Godfrey a Busy Teacher

One of the busiest piano teachers in Chicago is Eleanor F. Godfrey, associate director of the Chicago Piano College. The number of students in her summer normal class was exceptionally large and kept her busy teaching until the first part of August, when she hied off to Michigan for a well earned rest. Miss Godfrey has returned to her duties at the school, where she was found busily engaged in the midst of registration week. The prospects are bright for this season, and Miss Godfrey reports a heavy enrollment of post-graduates.

Musical News Items

Barbara Wait has just closed her studio, after a most successful season of teaching which carried her through the entire month of August, and has gone to her country place in Michigan for the month of September. Miss Wait will, on her return, open her new studio on the sixth floor of the Fine Arts Building, where she will be found after October 1 on Mondays and Thursdays.

Rehearsals begin September 11 for a request repetition of the operetta, "Rumpelstiltskin," which was attractively given at Hamlin Park last spring. Fifty-seven people will be under the direction of Bernhardt J. Kane, a well known producer of musical plays, who gave the piece a gorgeous setting. A more than capacity audience was delighted with the first production. The lyrics and music are the work of Annie S. Hyatt.

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"Land of Mine" Strikes Big Response

The **MUSICAL COURIER** is in receipt of a James G. MacDermid composition called "Land of Mine," words by Wilbur D. Nesbit, and although we refrain, as a rule, from trying to review all the patriotic music pieces sent to us these days, now and again such a number possesses merit that raises it high above the average and deserves some words of special introduction and recommendation. The MacDermid song has the advantage of being set to a text that is simple, direct, and very strong, and the composer has followed the same idea in his part of the work. His entire chorus melody is only nine measures in length. The rhythm is plain march meter. The harmonies are of the most unaffected kind. Perhaps because of its very absence of effort and pretentiousness "Land of Mine" is such an appealing and effective song, but nevertheless the fact remains that it has everywhere scored a striking success.

Recently Lieut. John Philip Sousa wrote to the composer:

My Dear Mr. MacDermid:

In my next rehearsal I am going to put "Land of Mine" out and hope that you may have the pleasure of hearing the band play it often during the coming summer. Wishing you every success with it, believe me, Very sincerely,

(Signed) JOHN PHILIP SOUSA, Lieut., U. S. N. R. F.

"Land of Mine" was sung twice a day for a period of two weeks at the Auditorium Theatre, in Chicago, by Charles Gallagher with an orchestra of fifty players. Twice at Billy Sunday's Tabernacle, the famous choir of 2,500 sang it to audiences of 10,000 each. Twice, also, the combined glee clubs of the Swift and Armour companies sang it to audiences of 8,000, when addresses were delivered by Secretary Daniels and Henry P. Davison. It was sung by 800 school children with an orchestra of twenty-two players, also by a high school chorus of 150 with an orchestra of fifty. It was programmed by one of the highest priced church quartets, consisting of Olive Kline, Adah Hussey, Paul Althouse and Arthur Middleton. Twice the Chicago Mendelssohn Club (eighty men) sang it at its concerts in Orchestra Hall. Upon the latter occasion the audience of 3,000 arose to its feet upon the singing of the refrain. The conductor has written as follows:

My Dear Mr. MacDermid:

No sooner had I clapped eyes on your song, "Land of Mine," than I realized its far reaching bigness. It's a bully song, words and music, having all the essentials to make of it a great "go." You yourself must have realized this when you heard the wonderful acclaim given it by our Mendelssohn audience.

Yours sincerely,
(Signed) HARRISON M. WILD,
Conductor Mendelssohn and Apollo Clubs.

A Liberty Loan campaign committee ordered 5,000 copies of "Land of Mine." These things betoken the hit the composition has made.

Minneapolis Symphony Orchestra Dates

The Minneapolis Symphony Society, Emil Oberhoffer, conductor, will open its sixteenth season Friday evening, October 25. There will be a number of new faces in the orchestra this season, due to death, resignation, and the war. The new members, including the concertmaster and the solo cellist, have been selected with great care, and the management has made loyalty to the United States of America the supreme and final test. A list of the dates and soloists for the twelve symphony concerts follow: October 25, Carlo Liten, Belgian tragedian; November 8, Frances Alda, soprano; November 22, Mischa Elman, violin; December 6, Guiomar Novaes, piano; December 20, Eddy Brown, violin; January 3, Mischa Levitzki, piano; January 17, Riccardo Stracciari, baritone; January 31, Arthur Hackett, tenor; February 14, Toscha Seidel, violin; February 28, Povla Frijsh, soprano; March 14, Rudolph Ganz, piano; March 28, John McCormack, tenor. Sunday popular concerts (first series): October 20, Margaret Namara, soprano; October 27, Herman Beyer-Hane, cellist; November 3, Emma Noe, soprano; November 10, Guy Woodard, violin; November 17, Finlay Campbell, baritone; November 24, Minnette Warren, piano; December 1, Sudwarth Frasier, tenor. Young people's concerts—Friday afternoons: November 15, December 13, February 21, March 21.

Great Demand for the Havens Trio

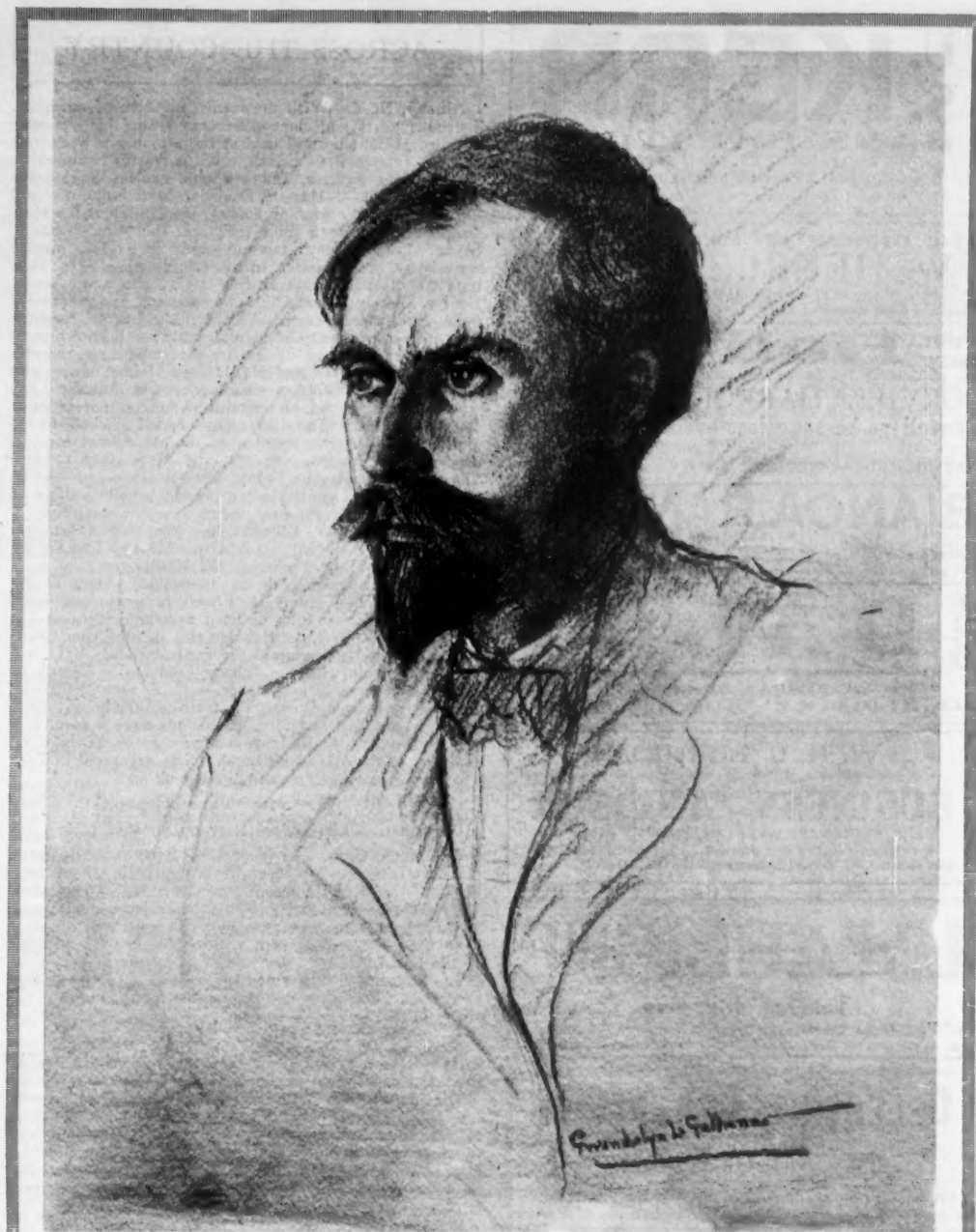
The Havens Trio, consisting of Raymond Havens, Alvin Schroeder and Sylvain Noack, has met with remarkable success since its inception. Each member of the trio is well known in his own right, not only for his skill as an ensemble player but as a soloist as well. Raymond Havens, the pianist, has already established an enviable reputation as a musician of the first rank. Alvin Schroeder, the cellist, has probably been heard in every large city in this country as soloist with the Kneisel Quartet and the Boston Symphony Orchestra. Sylvain Noack, the assistant concertmaster of the Boston Symphony Orchestra, has appeared many times as soloist with that organi-

zation in Boston, Hartford, New Bedford, Cambridge, Baltimore, Brooklyn, San Francisco, etc.

H. B. Williams, the manager of the Havens Trio, said recently: "I am simply delighted with the success the Havens Trio is having, both during the present season and in advance bookings for next season. In high musical circles I have heard one musician after another say that it is the ideal ensemble group."

Miss Patterson to Begin Teaching September 16

Elizabeth Kelso Patterson will begin her season's teaching in her residence-studio, 257 West 104th street, New York City, on September 16. Miss Patterson says: "Now that America is showing what she can do in war, she will also show what she can do in music."



A NEW SPIERING PORTRAIT.

Theodore Spiering, the violinist, is not only a model artist, but he is an artist's model as well, as can be proved by the many busts and pictures of him that have been on exhibition from time to time. In the accompanying picture, drawn especially for the **MUSICAL COURIER**, it is Richard le Gallienne's daughter, Gwendolyn, who wields the pencil or charcoal or crayon, or whatever it is that a talented and charming daughter of so distinguished a father would be most likely to wield. However, Mr. Spiering wants it distinctly understood that he is not a professional artist's model, but simply poses to accommodate his friends. "I believe the thing they like about me is the beard," he says.

Marie Morrisey on Tour

Marie Morrisey, whose "heart songs" have made her famous from coast to coast, is off next week on a tour which includes nearly 100 concerts before Christmas. The popular American contralto will begin her season in Winnipeg, Canada, on September 20. Following a week of recitals in that vicinity, she will go to Buffalo and other western New York cities, returning to New England for a fortnight. Five weeks of concerts around New York City and a week in Pennsylvania will bring her to the holiday time.

Miss Morrisey, or Lieutenant Morrisey, to be exact, will continue to sing for the boys whenever her engagements will permit. She is a great favorite at the camps, where she has been a frequent and heartily welcomed visitor.



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ACROSS THE COUNTRY

Albany, N. Y.—With the return to town of vocalists, instrumentalists and choir directors, Albany has resumed its musical activities. The first choir to begin work was that of Temple Beth Emeth, with J. Austin Springer as organist and director, and a double quartet singing the Hebrew ritual.—Marion Davison, mezzo-soprano, and George Albert Webster, organist of the Church of the Messiah, Boston, gave a joint recital in the White Church, Salem.—Lilian Daley, soprano, and Earl Rice, pianist, were heard at Vincennes Institute in recital.—Fay Foster's "The Americans Come" is a favorite with Albany singers. Edgar S. van Olinda, tenor, sang this number at a church service at Diamond Point, Lake George, recently, accompanied by Henry Holden Huss, the well known composer.—Mrs. George E. Gorham gave a luncheon recently at her home for Mr. and Mrs. Henry Holden Huss, who were on their way from Chautauqua and Atlantic City, where they appeared in recitals, to their studio at Lake George. Mrs. Gorham, who is a member of a ladies' double quartet and a charter member of the old Albany Musical Association, traveled with Mr. and Mrs. Huss through the chateau country of France several years ago.—The semi-professional minstrel show chorus, usually a thing of the past within twenty-four hours after the final curtain, is likely to live in Albany. The War Chest Minstrel Chorus, which included hundreds of Albany's best known singers, directed by Frederick W. Kerner, may be reorganized into a singing society to present operettas and comic operas.—George D. Elwell has returned from Lake Mohonk, where he directed a community sing.—Alfred Hallam is expected home this month from Chautauqua, where he conducted the festival chorus. He will begin rehearsals with the Albany Community Chorus of 1,200 members early in October.—J. S. van Olinda and family have been at Dorset, Vt., their country home. During their stay Mr. and Mrs. van Olinda gave a concert in which Christian A. Stein and a number of Trojans, all members of the old Troy Choral Union, organized in Troy thirty years ago by Mr. van Olinda, took part.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Columbus, Ohio.—An increase of \$300 annually in the salaries of the music supervisors in the public schools here was voted at a recent meeting of the board of education. This is the first raise of this kind for a great many years, and will help to encourage teachers of music, who certainly have needed encouragement. Kate M. Lacey, a member of the board, has been very much interested in music for five years, being manager of the Quality Series of concerts. It was she who was mainly responsible for the increase, insisting that it was badly needed.

Kansas City, Mo.—A series of Red Cross benefit concerts has been arranged for Allen Hinckley, director of the vocal department at the Kansas City Conservatory of Music and well known operatic baritone, and John Thompson, director of the piano department and popular American pianist. The concerts will continue into the autumn, and the first engagement, which took the artists to Moberly, Mo., August 3, netted several hundred dollars for the local chapter of the Red Cross.

Miami, Fla.—On August 21, the music committee of the War Camp Community Service provided an unusually interesting program at Dinner Key Naval Air Station Y. M. C. A. hut. Among those who participated were Edja Stenwall, soprano; Louise Jackson, pianist; Malcolm McLean, baritone, and Mrs. John Livingstone, contralto.—The community sing of the Miami Choristers, held on August 27, was led by Robert L. Zoll, with accompaniments played by Olive Dungan.—The August 28 musical entertainment given by the Patriotic League to the men in uniform returned from "over there" was under the leadership of Katharine Dungan.—The Knights of Columbus of the Miami council gave their second dance and program of special music to the aviators at the Knights of Columbus Hall on August 28. The musical program was rendered by Marian Bryan, pianist; Inez Marvin, violinist, and Wallace Reilly, traps.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Portland, Ore.—(See "Music on the Pacific Slope.")

San Antonio, Tex.—(See letter on another page.)

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Toronto, Canada.—The musical season has opened with a week's series of concerts given in the King Edward Hotel by Jan and Boris Hambourg, violinist and cellist, respectively, assisted by the Spanish pianist, Alberto Guerrero (who has just come to Toronto to teach piano at the Hambourg Conservatory, and who made his initial appearance at these concerts); Mabel Manly-Pickard and Ruth Thorn, sopranos; Winnifred Parker, Mrs. F. Benton Cox and Florence Proctor, contraltos, and Messrs. Detweiler, baritone, and Hallman, tenor. These artists interested large audiences, and the programs were delightfully varied and in nearly every case beautifully performed. Jan Hambourg never played in this city with more beauty, and the same can be said of his brother Boris, each distinguishing himself in solos as well as ensemble work. In addition to admirable execution the artists display excellent judgment in their interpretations. Mr. Guerrero is a sparkling player and revealed resources of considerable vitality and skill. His solos included two numbers by Debussy and Liszt's "Rigoletto" fantasia, with other modern compositions. Mabel Manly-Pickard sang very expressively, and Ruth Thorn's usually brilliant voice was very sympathetic in Gounod's "Ave Maria," and Winnifred Parker, who is a most pleasing singer, was ardently received, as was also Mrs. Benton Cox. Messrs. Detweiler and Hallman were enthusiastically applauded. The accompaniments were well played by Evelyn Chelwe-Kemp and Gerald Moore.



ALMA VOEDISICH,

The New York manager, snapped at the foot of Nisqually Glacier, Mt. Ranier, Wash. Miss Voedisich is enjoying a trip to the coast, combining business with pleasure, for she has been booking many prominent artists all along the line.

Freda Tolin's Plans for the Season

Freda Tolin, a young pianist and pupil of George C. Huey, of McKeesport, Pa., will give a joint recital in that city on November 15 with Klaire Dowsey, the soprano, who was heard last season in New York. While Miss Dowsey's manager, Julian Pollak, was in Pittsburgh last June, he heard Miss Tolin play, and was so favorably impressed with her exceptional talent that he agreed to present her in New York this season. As a result, Miss Tolin will make her debut at Aeolian Hall during the season.

In speaking of Mr. Huey's work with his pupil, the Daily News, of McKeesport, says:

Mr. Huey has made a definite and decided advance in the direction of high art in Miss Tolin. Her technique is more than ordinarily clean and adequate. He has given her a thorough knowledge of what the tone of a piano can accomplish. She possesses gifts which should bring her instant fame in the musical world.

Schumann-Heink, Mother, Patriot, Singer

(From the Des Moines, Ia., Capital, August 21.)

Mme. Schumann-Heink is a great singer. We cannot recall the name of a singer about whom so much good has been said and written. Schumann-Heink was born in

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It is not necessary to be a member of the society in order to obtain a hearing, nor is any expense attached to these performances to the composer or the artist.

Five concerts were given during the last season and plans for the concerts of the season of 1918-19 are now being formulated.

Any information regarding membership, or the plans of the society, will be cheerfully given by its secretary, Mrs. M. Gobert, 4 West 130th Street, New York.

Germany, educated in Germany and became the wife of a German. She was engaged to come to America to join the forces of the Metropolitan Opera Company and from that time her popularity grew and her success as a great singer was assured.

But great as is her popularity as a singer, it has become secondary to that still greater quality of mind and heart "mother." By common consent of the soldier boys and the great public this title has been conferred upon her and it exceeds any tribute that has ever been paid to any artist or queen who has come to this country. She has freely given her four stalwart sons, George Washington, Walter, Henry and Ferdinand, to the United States army and navy to help win the war against Germany. In the cantonments of our country she has gladdened the hearts of the soldier boys with her beautiful voice. She has so won the love and admiration of the people of the Pacific Coast that the authorities of San Francisco, Los Angeles and San Diego have passed resolutions in her honor and presented the same to her, together with the keys of the cities.

No one questions her loyalty. No one associates the name Schumann-Heink with Germany. She is a patriot through and through and her loyal sacrifices to her country have set a noble example for every person of German extraction in the United States to heed and emulate.

Flora Goldsmid to Give New York Recital

Flora Goldsmid is another young American artist who has scored a series of successes. She was born in New York City, of American parents. Disclosing unusual talent for music at an early age, Miss Goldsmid began her vocal studies with J. Massell, the well known vocal maestro of the Metropolitan Studios, New York, and under his able guidance the young singer has advanced rapidly.

Miss Goldsmid, who possesses a coloratura soprano voice of rare quality, has been urgently requested by her



FLORA GOLDSMID,
Coloratura soprano.

many friends and admirers to give a recital in New York. She will accordingly be heard at Aeolian Hall on the evening of February 27, 1919, in a varied program containing many arias from standard operas.

Among the many places where Miss Goldsmid has sung under the auspices of various war bureaus were Pelham Naval Training Camp and the Port Society of New York, at its centennial anniversary last June. Her success was so pronounced that she was called upon by Mrs. Scarborough, chairman of the Women's Auxiliary of the Port Society, to sing again for this organization Thursday evening, September 5.

On March 20 last Miss Goldsmid gave a recital in the Astor Gallery of the Waldorf-Astoria, New York, where she charmed a very large and appreciative audience, among whom were Count Tolstoi, Tamaki Miura, the renowned Japanese prima donna, and Nina Dimitrieff, the well known Russian singer.

Those who were fortunate enough to have been at Forest Park, Pa., this summer will remember Miss Goldsmid's artistic rendition of Liza Lehmann's bird songs and her singing of the "Marseillaise" on the night of the annual ball.

Edith Taylor Thomson Visits New York

Edith Taylor Thomson, the Pittsburgh manager, spent a few days in New York last week and paid a visit to the offices of the MUSICAL COURIER. In discussing her plans for next season, she said that in addition to the eight concerts to be given in Pittsburgh, details of which will be announced later, she is also to inaugurate a series of three concerts in Uniontown, Pa. An attractive array of artists have been secured by the manager. The leading soloists at these concerts will be Mabel Garrison, Sophie Braslau and Reinald Werrenrath.

Tamaki Miura Sings in Washington

Tamaki Miura, the Japanese prima donna, was scheduled to give an open air recital in Washington on September 9 and 10 for the soldiers. While there Mme. Miura was to have been the guest of Mrs. Newton Baker.

LAURENCE LAMBERT OPTIMISTIC

Ellison-White General Manager Predicts Fine Season in the Northwest

Laurence A. Lambert, general manager of the Ellison-White Musical Bureau, of Portland, Oregon, was in New York recently in connection with his new duties as business manager of the La Scala Grand Opera Company. Just before he left, Mr. Lambert was seen by a MUSICAL COURIER representative and asked regarding the musical outlook in the territory reached by his firm. He was most optimistic. Said he:

"Our plans have succeeded quite beyond our anticipations. Practically all of the artists purchased at the time of my first visit to New York in April have already been disposed of and prospects of a good season are very bright. A large number of artist courses have been organized and individual events sold in a great many of the smaller communities. Some of our large artist courses, including six to ten events, will be operated in San Francisco, Portland, Spokane, Seattle, Vancouver and Winnipeg. Our smaller courses—four to six events—have been organized in from ten to fifteen of the smaller cities.

"The Ellison-White Bureau will also handle the La Scala Grand Opera Company for the Northwestern cities and the famous French orchestra from the Paris Conservatoire. Among the head line attractions, in addition to these, there will be Lucien Muratore, Pablo Casals, Leopold Godowsky, Mischa Elman, Ethel Leginska and a number of other stellar attractions. Our courses will be the strongest, both from an artistic and financial view point, that have ever been organized in the Northwest territory.

"The musical clubs and in fact the entire musical public of the Western territory have recognized the tremendous ideals of our organization and the plans made in bringing such wonderful attractions to the West, and have taken great pleasure in co-operating in a most definite and cordial spirit. The West is on the brink of a tremendous musical awakening, and I believe that the efforts of the Ellison-White Musical Bureau will meet with big success even in the face of war conditions and other handicaps. The response made by the various symphony orchestras and other large musical bodies has been immensely gratifying, and at no time in the musical history of the West have the prospects of the Pacific Coast and the Northwest territory becoming a real musical center been so evident. The fact that the Ellison-White interests have opened a



LEGINSKA SUMMERING.

Far away from the subdued lights of concert halls, Ethel Leginska, the brilliant little English pianist, is spending her summer. In this picture, taken somewhere on the Jersey coast, Leginska is anticipating a dip in the brine with the children of Ernest Bloch, the composer. It is no longer a secret that the pianist has been taking lessons in composition from the celebrated Swiss composer, and that some of her work will shortly be published.

conservatory of music in Portland is also of special interest and great results will be looked for.

"By the way, the Master School, which opened in Portland on August 26 for a period of four weeks, is proving very successful, and the bureau has received many congratulations on its enterprise in arranging for the great master pianist, Leopold Godowsky, who is conducting this master class.

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A special concert included in the series of the Mayor Hylan's People's Concerts will be given at Poe Park, the Bronx, New York, at 3 o'clock on Sunday afternoon, September 15, by Dr. Conterno and his band of fifty-two pieces. This concert will be given as a compliment to Commissioner Joseph J. Hennessy, Park Commissioner of the borough of the Bronx.

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(Upper left) Mr. and Mrs. Alfred Pochon. (Upper right) "Rosehill," the summer home of the Pochons. (Lower left) The ancient school for slaves and overseer's house. (Lower right) Mr. Pochon and his children engaged in a game of croquet.

INDISCRETIONS AND GOSSIP ABOUT ALFRED POCHON'S SUMMER LIFE

In a quaint and remote village of Virginia, in the Shenandoah Valley, between the Blue Ridge and the Allegheny Mountains, lived, in the old Revolutionary days, a certain sergeant whose love for rum and hate for duty were so manifested that he still lingers in the memory of the inhabitants of the place. Virginia, at that time, was not yet a dry country, to the delight of the sergeant, whose aims, ambitions and dreams were all pointed toward one and same direction: the "Royal Tavern," where drinks were as intoxicating as the smile of the beautiful proprietress.

That is the reason, they say, why his drills with the platoon he had in charge were suddenly and frequently interrupted by the command: "Front—Royal," after which the whole crowd would rush to the beloved tavern and enjoy themselves up to the next hour of duty.

The strange, suggestive command became so popular that the village by and by was called "Front-royal." But its original name was a less jovial one, on account of the many frontiersmen infesting the country, it was primarily called "Hell Town."

It is in that former "Hell Town" that Alfred Pochon, second violin of the Flonzaley Quartet, has found his present paradise. It is there that, in the dreamy mood of a newly married man, he shares, with his young wife and her three children, a lovely and venerable house, which, for about a century, has been the theatre of many important and historical events. It was the large and prosperous estate of an old English family; headquarters during the Civil War of Southern as well as of Northern generals; hospital, first of the Confederate and then of the Federal armies, "Rosehill," the place in question, has seen and heard so many extraordinary and terrific things that, in the creaking of its walls, white and dark children still think they recognize in the night the echo of imperious orders, penetrating moanings and pathetic implorations; and in the shades of its sturdy trees they perceive the phantoms of gigantic warriors, cruel witches and revengeful slaves.

Little has remained of the romantic, picturesque days of old. The slave huts have been, little by little, torn down; the school for dark children has been transformed into an ice house, and the overseer's house, witness of so many childish intrigues, has now become the conventional dwelling of an indifferent, uninteresting farmer. The house itself, much spoiled and damaged by so many trials, was, just a few months ago, renewed, redecorated and transformed for the great joyous event—Mr. Pochon's arrival and installation.

In that charming and original retreat the Swiss violinist is now learning the joys, responsibilities and cares of family.

A true disciple of Rousseau and of Pestalozzi (his two great countrymen) he seems to be especially fitted for that kind of rural life, and to have inherited from the first the love for nature and simple things, and from the second, a real passion for children and a remarkable talent to educate them. It was through his initiative and work that all around the house have arisen, as by enchantment, quantities of those charming, square little gardens, which, in the Alps, give to so many Swiss chalets the graceful if monotonous aspect of doll houses.

But the greatest part of his time is spent in cultivating, not the soil, but the brain and the heart of his adopted children. In the morning, on his fiery "Sultan," a thoroughbred, which he masters with perfect ease, he instructs them in the noble and difficult art of riding. The shooting exercises, in the afternoon, have the aim of developing a quick eye and a firm hand, while the croquet games are considered not only a good pastime, but an excellent means of learning how to face failure with philosophy, and so became "good losers." Meal hours are dedicated to French conversation, and evenings to all kinds of social

games. All this is conducted with intelligence, regularity and firmness.

Still, how fond the children have become of him was clearly demonstrated recently when one of the girls, in a moment of expansion, throwing her arms around her mother's neck, exclaimed most emphatically, "Oh, mammy, I love you just as dearly as I love new daddy!"

One wonders if a better compliment has ever been paid to any stepfather.

The arrival of the Swiss gentleman at the village aroused no little curiosity and no few comments. People wondered who he was, what he had been and where he came from. Mystery surrounded him until one day an old darky, having shrewdly noticed his black eyes, bronze complexion and vivacity in talking and gesticulating, rushed to a friend of hers, declaring that she finally had discovered the truth about the Rosehill couple. "Miss Suzie" (Madame Pochon) she said, "has 'got left'—she thinks she has got a Swiss husband, but she's married a 'dago'!" And for a certain time people looked at Mr. Pochon with a disdainful expression and with the "nose in the air."

But through his kindness, courtesy and wit, the most refractory neighbors were soon disarmed, and now they all declare in a paternal, protectional way that "Miss Suzie" was very clever in her choice.

In a couple of weeks three more "dago-looking" men will join Mr. Pochon, and the walls of "Rosehill," after fifty years of rest, will be the witnesses of a new and



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singular battle: the battle of art courageously and conscientiously fought by the members of the Flonzaley Quartet. It is in that tranquil, unconventional surroundings that they will prepare their repertoire for next season.

One wonders if, baptized for a third time, the ancient "Hell Town" will not finally receive the name of "Mount Parnassus."

Mildred Dilling at Pathfinder's Lodge

The atmosphere of the picture below is without doubt a happy one. The two pupils are pictures of health and seem to be enjoying the little informal lesson which Mildred Dilling, the harpist, is giving them on the Irish harp in the "big outdoor studio" of Pathfinder's Lodge, which is a most unusual camp for girls on lovely Otsego Lake, N. Y.

There Miss Dilling has been teaching the harp all summer—a most enjoyable as well as profitable one for all con-



MILDRED DILLING.
Harpist (standing), overlooking the work of two pupils in the woods near Pathfinder's Lodge on Otsego Lake.

cerned. Miss Dilling and her girls live the simple life and sleep in tents—their serious work is accomplished in two big studios, but perhaps the more pleasurable lessons are those given on the lake or under the trees in the heart of the woods. Lessons in technic and harmony are based on the Perfield System.

In this way Miss Dilling has accomplished remarkable results—as a matter of fact, as much as during an entire winter. Woodcraft lessons under no less an instructor than Ernest Thompson Seton, the naturalist and author, are also indulged in by the pupils. Mr. Seton visited the camp three times during the summer, introducing them to nature and her ways and teaching them the songs and dances of the American Indians. Their legends and a review of his experiences with wild animals he has known also proved of considerable interest.

Rhythmic expression work under Miss Chamberlain, an exponent of the Florence Fleming Noyes School, has also been included in the work. When guests visited the camp, the harpists furnished artistic accompaniments for the dancers, and also played for the Red Cross. Recently a very interesting program was given there for the benefit of the fatherless children of France. Those who took part in the concert were Valerie Deucher, soprano, and incidentally the founder of the camp; Mrs. Waldo Johnston, violinist; Mildred Dilling, harpist, and Messrs. Sears, Meyer, Hellman and Jospe, musicians from the Cooperstown sum-

mer colony. With the proceeds, the Pathfinder's Camp adopted six fatherless children of France.

Miss Deucher sang the following: "Elegie" (Massenet), "Meditation" (Gounod-Bach), ariette (Weckerlin), "Petronille" (Weckerlin), "Après de ma blonde," "Le Cycle du Vin" and "The Americans Come" (Fay Foster).

Miss Dilling gave pleasure with her charming rendition of three numbers—"Priere" (Hasselmans), "Le bon petit Roi d'Yvetot," an old French air by Grandjany, and "The Fountain" (Zabel).

Miss Dilling expects to leave the camp about the middle of September for a two weeks' visit in Chicago. October 1 she will reopen her attractive studio at 321 West Seventy-ninth street, New York. In addition to her extensive teaching, the young artist is to have a very busy concert season. Last year she concertized throughout the East and Middle West, and many of this season's dates are engagements.

Miss Dilling's work has received the unanimous approval of the press and more than one critic has spoken of her work as having a strong influence upon the development of the possibilities of the harp as a solo instrument.

Cincinnati Conservatory Notes

The fifty-second academic year of the Cincinnati Conservatory of Music opened September 3. The advance registration of students was unusually large, and the prospects are promising for a record year. Keen interest attaches to the violin department this season, owing to the distinguished addition to the faculty of the great Eugen Ysaye, and leading violinists from the length and breadth of the country have been enrolled as students. Many fine new voices are to be found among the vocal candidates, and there is the usual quota of splendid pianistic talent. The conservatory buildings were completely renovated during the past month.

Emma Selmeier, pupil of Dr. Fery Lulek, has been elected teacher of vocal culture at the Pittsburgh Woman's College, Pittsburgh, Pa. Among other appointments received by conservatory students recently is that of Mildred

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Vause, graduate under Signor Tirindelli, as teacher of violin at Andrew College, Cuthbert, Ga.

Alice Sanford Jones, a pupil of Thomas J. Kelly, who graduated with honors in June of this year, has accepted the position of teacher of vocal culture and the art of singing at Radford State Normal School, East Radford, Va., and has also been elected president of the Radford Music Club.

Carl Kirksmith, the well known cellist, who comes to Cincinnati as first cellist of the Symphony Orchestra this season, is a notable addition to the artist faculty at the conservatory. The school is gratified in having succeeded in securing Mr. Kirksmith, and a series of important ensemble concerts has already been arranged in preparation for a season that is rich in artistic promise.

Among the new features at the conservatory this year will be the organization of a junior orchestra as auxiliary to Signor Tirindelli's regular conservatory orchestra. Applicants for this orchestra will be received at any time. Peter Froehlich will have charge of the work.

George Sweet's New March Song

"The 'Song of the Liberty Plane,' poem by Minna Irving and published in the New York Herald, issue of March 17, 1918, was given a musical setting some weeks since by George Sweet, when it received its public baptism on Monday, September 2, at the Brookside Theatre, on Bedford State Road near Mt. Kisco, in connection with a patriotic playlet entitled "The Dream of Wings," produced by Cora Remington, of the Metropolitan Opera House. From reports of Miss Remington, "The Song of the Liberty Plane" was greeted with phenomenal success, as the following letter to Mr. Sweet will testify:

My Dear Mr. Sweet:

Accompanying my note of appreciation is a copy of the play which was given at Mt. Kisco yesterday. You will see how more than appropriate your splendid song is to the spirit of the text, but it was enjoyed by actors, audience and singers. When "The Dream of Wings" is given in New York I shall hope for your presence in the audience, for your song is to be a feature of every performance. The aviation officers who helped the performance said it was a "corker" and want me to give it in Mincola. I shall sing it everywhere that I sing during the coming season, for I consider it the best song of the war. With cordial appreciation, I am,

Very truly yours,
(Signed) CORA REMINGTON.

To convey, also, some idea of the success of this song, Mr. Muratore, the celebrated tenor of the Chicago Opera Association, took a manuscript copy with him to sing for the soldiers in France. Alice Nielsen will sing it during her tour, beginning this month. The song was accepted by the director of the New York Police Glee Club, S. L. Safford, organist of St. George's Episcopal Church, and it will be produced in connection with the next Liberty Loan. Mr. Sweet is busy finishing another march song, the poem being by the same talented writer, Miss Irving. Those who have heard it say it is very much more effective than the first. The title is "Over the Top to Glory."

Elsie Baker's 1917-18 Season

Elsie Baker, contralto, who has been summering at her new studio-cottage at Glenside, Pa., has discontinued her classes there and returned to New York City to prepare for her early concert tour.

Last season was one of the most successful and unique Miss Baker has ever had. Beginning September 24, she appeared five times before October 7, and was subsequently heard in twenty-four cities during that month, visiting seven states—Colorado, Oregon, Washington, Montana, Arizona and New Mexico. It was on this trip that Miss Baker met with success at the University of Arizona and in Helena, where she not only received a warm and enthusiastic welcome, but had the pleasure of being presented and entertained by the Governor of Montana.

Her second concert tour, when she again headed her own company, began by an appearance on November 26 in Indiana, and was followed by five concerts in Illinois before the first of December. Starting December 4, the contralto was heard in four Michigan cities, and then wending her way East and South she sang five times in Ohio and completed her trip in Charleston, W. Va., on December 17.

A splendid tribute was paid Miss Baker last season by the music loving people of Oneonta, N. Y., when from the long list of artists who appeared at the various music courses she was re-engaged for the fourth time within the year, appearing there for the last time on January 8.

Among other interesting places visited in Arizona and New Mexico, Miss Baker made a special trip to the old San Xavier Mission in the Arizona desert just outside of Tucson. Following this Tucson appearance, in order to make connections in time for a concert between Silver City and Lordsburg, New Mexico, the Baker company was obliged to make a trip of forty-eight miles in automobile through the desert. On the way they stopped for a rest half way out at the famous White Signal Place on the Black Ranch, which at one time was well known for a band of outlaws who had made this desert spot their headquarters. Civilization and the law, as well as an enterprising moving picture manufacturer, have transformed the place on account of its picturesque beauty into a natural studio for moving pictures.

It was in Albuquerque, New Mexico, after one of her concerts, that Miss Baker visited the old Indian quarters and was escorted by an Indian woman through the various places of interest, including the Indian children's school.

Needless to say, Miss Baker has been busy filling patriotic engagements, having appeared for various Government activities throughout the season, her most recent appearances being Camp Dix and the League Island Navy Yard, in Philadelphia. On June 11, Miss Baker was the guest of honor at the seventh annual dinner of the Philadelphia Music Teachers' Association, given at the Bellevue-Stratford Hotel.

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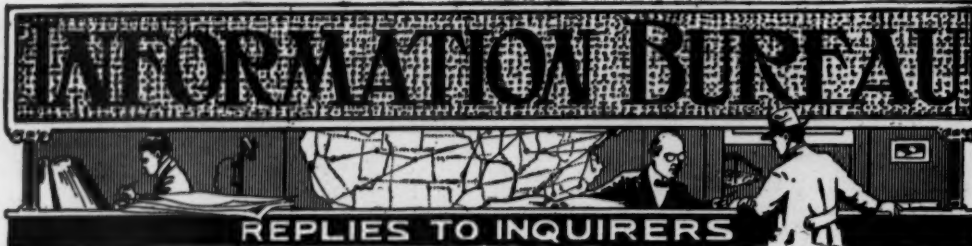
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OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
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[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

Programs of Concerts

"Could you kindly tell me if there are any bound volumes printed of important New York concerts for the past season, 1917-1918. Even the unbound programs would be appreciated very much. I am especially interested in violin recitals and concerts by the famous artists."

There are no bound volumes of concert or recital programs exclusively. The MUSICAL COURIER for the season 1917-18 contained reports of all the appearances of famous artists in every department of music. If there is a public library near you, where you can have access to the files of the MUSICAL COURIER, you can undoubtedly obtain the information you desire.

The MUSICAL COURIER has a collection of programs and year books which is at the service of musicians, but at the present moment there have been such heavy demands upon this collection, it is impossible to furnish another set of programs, until some of those already sent out have been returned, as the "sets" are only loaned.

Addresses Wanted

"Will you kindly give me the address of Mary Kastner, prima donna soprano with the San Carlo Grand Opera Company? Also the New York address of Alice Eversman, of the Metropolitan Opera Company?"

The San Carlo Opera Company opened a season of three weeks in New York City on September 2 at the Shubert Theatre. Letters sent to that address would reach the prima donna. Also letters addressed to Miss Eversman, care Metropolitan Opera Company, Metropolitan Opera House, New York, would probably be the quickest way of reaching her. So many musicians are out of town at the present time that letters are delayed in being forwarded from summer hotels to permanent addresses.

Jewish Folksong

"Please let me know if there is any publication of Jewish folksongs in book form, and if so by whom published?"

There is no collection of Jewish folksongs published. A book by A. Z. Idelsohn, "Gesänge der Jemenischen Juden," contains some Jewish songs, but it is not a "collection" by any means. Some time ago there were articles published in the American Jewish Weekly on the subject. These articles were by a young man, Zunsner, who intended to continue the work, which, however, was interrupted by his death. At the Public Library in New York City there is a department devoted to Jewish literature, where you could obtain full details of this young man's work and also of the articles that appeared. The book by Idelsohn mentioned above can be seen in the Music Division Reference Department.

List of Living Music Composers

"I wish to find a work on or list of living music composers. I will be in New York on September 6, and am preparing to take an examination in music for high schools. Hope I am not troubling you too much."

There is a work in fourteen volumes, "The Art of Music," that is the most comprehensive publication for your needs, as it covers every nation, under classified headings. This book is available at the New York Public Library in the reference department of the music division. You will find many other books about composers, dead and living, in that department, should you wish to study any special one.

The International "Who's Who" has, in condensed form, biographical mention of all composers, from which you might also get information.

Cincinnati and Detroit Orchestras

"I would like to apply for a position as violinist in either the Detroit or Cincinnati Symphony Orchestras, but do not know to whom to address my letters. Will you please send me the addresses and persons' names, to whom to write in connection with the Detroit Symphony?"

Letters addressed to the managers of the above orchestras would be the best way for you to make application. Of course, when you make application for either orchestra, you will send copies of any press notices or letters of recommendation that you have.

Photographs of Singers

"Will you kindly inform me where, in New York, I can obtain good photographs of Minnie Hauck and Eleanor de Cisneros?"

Owing to the war conditions, the supply of photographs of musicians living in Europe is practically exhausted in certain directions, no picture of Minnie Hauck having been found.

Mme. Cisneros' photographs were taken by Mishkin, 467 Fifth Avenue, New York City, who can undoubtedly supply you.

Books on Bands

"Please inform me of good books on bands (military, etc.), the instruments used, arrangement of a band in choirs, how to write for same, etc. Also give names and addresses of publishers."

The "Amateur Band Guide," Edwin Franko Goldman, published by Carl Fischer, Cooper Square, New York City; "Wind-Band and Its Instruments" and "Band Teachers' Assistant," both by Arthur A. Clappé, published by Henry Holt & Co., New York, are three books that may be of service.

Financial Aid Requested

"I have been studying with a vocal teacher for two years and apparently with great success. My studying has not been the result of flattery of family and friends only; on the contrary, my family hardly believed that my voice was much more than the ordinary. By sheer accident I sang before a music critic who became so enthusiastic, not only over my voice, but dramatic talent, that it was immediately arranged for me to study with a prominent teacher, who was very kind in the matter of fees. I am still studying with him, and although I pay very little, I feel that it is more than we can afford and that we cannot go on paying for lessons. Last spring I sang for Dr. Frank Damosch and succeeded in interesting him to such an extent that he readily volunteered to try to make it possible for me to study in New York, as he thought I needed the broad training only to be found in that city. I hoped for a scholarship, but not long ago I heard from him that on account of the war it was impossible for him to interest anyone in me. Can you possibly offer a suggestion as to any way, or any person, with whom I might arrange an interview, with a view to interesting the individual relative to studying in New York? Any advice or suggestion would be more than gladly received."

You of course realize that when so influential and prominent a musician as Dr. Frank Damosch could not arrange anything for you on account of war conditions, that it must be difficult for such an arrangement to be made at the present time. Even under peace conditions it was not possible to interest people in advancing the education of

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NOTICE

In answer to a recent editorial appearing in the MUSICAL COURIER, several shipments of old and new music have been received at this office, to be sent to the soldiers and sailors at the camps in this country and abroad.

The movement for sending sheet music abroad is under regular organization and system, and all such donations should be sent to the originator and head of the project, Anne Faulkner Oberndorfer, National Bureau for the Advancement of Music, 819 Fine Arts Building, Chicago, Ill.

The MUSICAL COURIER repeats its request to musicians all over the country to be generous in sending such musical material to Mrs. Oberndorfer as they do not urgently need for repertoire and library.

young musical aspirants, to any great extent. There had been too many unpleasant incidents connected with such assistance. As late as August 1, there was an advertisement under "Opportunities" in the MUSICAL COURIER of a free scholarship, to cover three years of study. It may be that this scholarship is already filled, but the address is "D. S. A.," care MUSICAL COURIER, 437 Fifth Avenue, New York. As your letter and its answer will be read very extensively through the United States, it may be that someone will ask for your name and address, in order to be of assistance to you, in which case the same will be forwarded, unless you notify to the contrary.

A "Hole" in the Voice

"I have done concert work for almost ten years with some success as contralto, studying for the past four years with a vocal teacher who is considered one of the best, and charges \$10 a lesson. I learned twenty contralto roles, but in the past two years, when I stated to do these roles in public, I found my low voice was growing weaker, also the high voice, and a 'hole' was manifesting around the passage. It grew worse until I finally left this teacher, thoroughly discouraged and troubled with hoarseness after singing. I went to almost every well known teacher in New York to find another instructor. They all tell me different things. One said I 'spread too much,' another that I sang off key around E flat, another that I was a soprano. I finally started to study with a teacher who is very well known; she told me I was a lyric soprano as near as she could tell, and we started to lighten the voice. It will take another year at best to be in singing condition. I feel I am spending my best years in wasting time. I am a good actress and what success I have had has been principally through that, I feel sure. Yesterday I sang for a well known maestro, who tells me my voice is no better than before, only now I have no low notes at all and not the tessitura of soprano. I am heartbroken and discouraged. I have spent so much money and have studied with the very best teachers in this country. I don't know whether to give it all up or to go ahead for another year with the present teacher, who has great faith in me. Will you help me? I will appreciate it greatly."

Your problem is certainly a most difficult one, while there is no doubt that a "hole" in the voice is not readily overcome. Changing a voice is also not easy of accomplishment, particularly when the "original" voice, so to speak, is affected. Having said this by way of discouragement, it can also be said that by persistent study, careful using of the voice and lessons from the right teacher, defects are overcome and voices brought back. In conversation with one of the successful teachers, the writer has often discussed this subject, and the opinion of the teacher seemed to be that few pupils were willing to give the hard work necessary, hard in the fact of its being arbitrary. If you think that you have made any progress, however slight, in the past year, you ought to feel encouraged that you are improving, and that another year will be of greater benefit.

Have you read the illuminating articles by Julius William Meyer that have appeared in the MUSICAL COURIER recently? A young singer who has a "career," one who has studied with a well known teacher for some years, and who feels great faith in the instruction she has received, said she thought the "third article was the most helpful and finest of anything she had ever read or heard about singing." Read them and see what you can get from them. It seems indeed a sad waste of money and time for you to abandon your vocal training; there ought to be some way for you to be helped. Do not get discouraged if you see the least improvement, for that means you have begun to conquer the trouble. This advice may not be of great assistance, however great the wish to be of use. But one thing you may be sure of, if you get into a nervous condition about your voice, it will defeat your object. Physical health, which means nerve health, is absolutely essential. There must have been some fault in the early training of your voice to bring about the present conditions, and also you must have strained it by overwork. In restoring it the writer supposes that it is used very little, and for only short periods, of ten or fifteen minutes at one time.

Traveling Orchestras

"Can you advise the writer if there is any musical agent who books traveling orchestras? If there is, we would like you to send us the names and addresses of same. This information will be greatly appreciated."

All the managers would book for the larger orchestras, such as Boston Symphony, but not for smaller orchestras that travel. For musical organizations such as quartets, you will find announcements in the MUSICAL COURIER, all the well known managers booking one or more of them.



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FLORENCE MACBETH,
As Britannia.

A Tribute to Florence Macbeth

When the final meeting of the British Recruiting Mission took place at the New York University Stadium on August 1, Florence Macbeth was asked to represent Britannia, in recognition of the fact that she was the American artist who had done so much recruiting for the British-Canadian Mission. On one occasion recently sixty-three Britishers came forth after her stirring appeal through her rendition of "Your King and Country Need You."

Miss Macbeth has remained in New York the entire summer awaiting the many calls and demands upon her for this great cause, never faltering, always willing to do her bit. Call after call comes and always the same answer, "My duty to my country and the boys over there." After giving several concerts in the Middle West, Miss Macbeth will join the Chicago Opera Association for its pre-season tour and Chicago season, after which she will make an extended concert tour to the Pacific Coast, where she will be heard in all the large cities in that territory.

Herma Menth Hears Own Records

Herma Menth, pianist, assisted at a complimentary recital given by the Aeolian Company at Aeolian Hall, New York, September 5. Some of her own records were played by the Duo-Art pianola—the etude in D flat (Liszt) and "Galop de Concert" (Sauer), following which Miss Menth played those numbers and the Verdi-Liszt paraphrase, "Sous bois" (Staun) and a Moszkowski waltz, op. 34, No. 1, as solos.

Harold Land Sings for Red Cross

Harold Land, baritone, now serving in the United States Navy, gave a recital in Stockbridge, Mass., recently, contributing the proceeds, approximately \$150, to the Red Cross. His program comprised songs by Lully, Handel, Nevin, Fay Foster, Burleigh, John Prindle Scott, Sidney Homer, Roger Quilter, Saint-Saëns, Lily Strickland, Wilfred Sanderson and others.

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The Ada Clement School Gives Reception for Famous Musician—Eddy Returns—Avedano Sings "Farewell" Performance—Organ Music at the Strand

San Francisco, Cal., September 2, 1918. }
3644 Green Street, Phone West 3358. }

The Ada Clement Piano School gave a brilliant reception on Wednesday evening, August 21, to the distinguished pianist and pedagogue, Leopold Godowsky, and his charming wife.

Miss Clement was assisted in receiving by Mrs. Stanislas Bem, Mrs. Albert Lang, Mrs. Selby Oppenheimer, Lillian Hodghead, Nettiema Felder and Mrs. Sebastian van Geuns.

The members of Godowsky's Master Class, which have assembled from all parts of the United States and about 200 of San Francisco's prominent musicians and critics, greeted the great master.

Among those present were Juanita Godowsky, Mr. and Mrs. Mariner Campbell, Mathilde Wismer, Hother Wismer, Gerda Wismer Hofman, Mrs. A. F. Bridge, Ray Brown, Mr. and Mrs. Thomas Nunan, Mr. and Mrs. Giulio Minetti, Grace Freeman, of New York, Mr. and Mrs. Laurence Strauss, Marie and Eva W. throw, Therese Ehrman, Pierre Douillet, Mr. and Mrs. Albert Lang, George Krüger, H. B. Pasmore, Dorothy Pasmore, Nathan Firestone, Israel Seligman, Elias Hecht, Jay Noble, Mr. and Mrs. E. E. Young, Mr. and Mrs. M. R. Fleischman, Mr. and Mrs. Charles Barrett, Mr. and Mrs. John McGaw, George McManus, Easton Kent, Mr. and Mrs. Henry Grobe, Helen Heath, Mr. Hughes.

Eddy Returns

Clarence Eddy has completed his two months' engagement at Palo Alto and has returned to San Francisco. He will resume his duties as organist at the First Presbyterian Church, Oakland, at an early date.

During this engagement at Palo Alto, Mr. Eddy played upward of thirty recitals, an entirely new program at each recital. His programs were not of the stilted kind all too often used by recitalists, but offered such variety as would please all tastes. His program of last Sunday afternoon was as follows: Little fugue in G minor, Bach; "Ave Maria," Schubert; Persian suite—"The Court of Jamshyd," "The Garden of Iram," "Saki," R. S. Stoughton; "Evening Song," Edward Baird; concert piece in C minor, Louis Thiele. A splendid program and such a one as makes one regret the impossibility of being present to enjoy it.

Mr. Eddy will be welcomed home by a host of friends who have missed him during the summer months.

Avedano Sings "Farewell" Performance

Alena Avedano sang a "farewell" performance of "La Traviata" last Monday at the Washington Square Theatre, though why a "farewell" I have not been able to learn. However, it appears that she is leaving (for parts unknown) and those who have enjoyed her occasional appearances here will regret it. She was one of the bright particular stars of the defunct San Francisco Opera Company, whose demise was due to excessive ambition and ignorance of "theatre audience psychology." In the first place the theatre was badly chosen, it being just two or three blocks out of the center of things—a nice enough house but not popular with the foreign population, whose support is necessary to such an undertaking; then again the management thought the high sounding name "San Francisco Opera Company," and the pretentious advertisements, which gave the impression that "real" opera was being offered, would draw the crowd from the Anglo-Saxon (or, rather, plain American) population. The management did not realize that those plain Americans who might patronize the show would be attracted by the Bohemian idea on which the old company was run, and would be disgusted by exaggerated advertising. The idea that a few of the operatic artists living here had got together to give opera as much for their own amusement as anything else was very appealing to a large class of people. A piano was the orchestra and everybody went expecting little and got more than they expected. Expenses were almost nothing and the thing at least did not lose money. So many of these opera singers are living here permanently (or at least between other engagements), that opera along that line might very well become a regular feature of the city's life.

Organ Music at the Strand

At this time, when news is scarce and I can afford the space, I want to say a word about the playing of Milton Charles, the organist at the Strand. The Strand is a movie house where, among other things, Charlie Chaplin and other first rate comedies are presented. Those are the attractions that take me there, for I personally care very little for the thrillers. And it is the music of these comedies that attracts me particularly to the playing of Milton Charles. He does humorous stunts on the organ that are extraordinary and prove him to be not only a good musician but an inventor with genuinely original ideas. I cannot say that I am so very greatly impressed by his playing along ordinary lines. He plays just about as well and just about as badly as the rest of the movie organists—and their methods do not appeal to me. I think they are losing a wonderful opportunity. But this is no place for a discussion of that problem, which would

be long and complex. (It would not be a bad idea, however, to start a discussion of that very problem.)

But Mr. Charles is inimitable in humorous things and in popular ragtime of a humorous nature. He does the thing so well and with such evident understanding of the possibilities, and in such good taste withal, that it is worth a visit to the Strand just to hear him do it. I have never met Mr. Charles, but he seems to be a very young man and with intelligent development of his talents he should win for himself a large future.

Speaking of movie organists, I often wonder if they have the least idea how nauseating their noisy instruments become when pounded on without rest for two solid hours? When I hear some of the widely advertised movie organists pound out popular stuff without any sense of proportion for two long hours I feel that some sort of reform is certainly necessary. Also these same organists give their "recital" in the limelight and play the very stuff they have been playing for the film. They none of them seem to know that there is any other kind of music or that the public likes the other kinds of music best. Nor do they seem to be aware of the fact that there are some soft stops on the organ.

A Thrilling Lesson

I had last week the pleasure of being present at a lesson given by Mr. Godowsky to his large class here. His class, numbering about fifty, most of them women, had in it several players of considerable talent and many who were proficient pianists, and the concentrated interest in the master's teaching through four long hours was an evident indication that these musicians and teachers were determined to transmit some of the knowledge gained to their pupils. Such fixed attention must be exhausting, and it must be no less exhausting to the teacher to listen, observe and expound throughout that long period, yet neither Mr. Godowsky nor his pupils showed any evidence of fatigue. To say that I was surprised at enjoying every minute of the lesson is to put it mildly. I was positively thrilled! There was nothing of the dry schoolroom atmosphere about this instruction. Mr. Godowsky told his class so many things that were new, suggested to them so many original points of view, gave them so much real meat, that it is not surprising to hear them express their sincere regret when the lesson is over. He has analyzed every possible feature of piano playing. Nothing is left to guesswork or to the inspiration of the moment. And the reasons he gives for all that he does, all that he directs his pupils to do, are so clear that no room is left for argument.

Mr. Godowsky has now gone to Portland where he will conduct his class for a month. He then plans to return here for a rest before the opening of the concert season.

F. P.

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CONSULS PARTICIPATE IN OAKLAND CELEBRATION

Sixteen Nations Represented—Municipal Band Gives Novel Program—Local Trio at Camp Lewis—New Music Courses Offered by U. of C.—East Bay Land Show Music—Admission Day to Be Observed—Allies' Song Service—Notes

Consuls from sixteen nations, all of them allied with the United States in the war against Germany, participated on August 24 in the elaborate ceremony attendant upon the hoisting of allied flags over the City Hall. Bands that took part in the proceedings were as follows: Police, U. S. Naval Reserve Band, Aviation Band, School of Aeronautics, Bethlehem Shipbuilders' Band, Hanlon Shipbuilders' Band, Moore's Shipbuilders' Band, Chinese Band, Technical High School Band. About 5,000 persons attended the ball at the Municipal Auditorium in the evening.

Municipal Band Gives Novel Program

"Pride of the Nations," a new military march composed by Damascus G. Gallur, formerly of Oakland, and dedicated at the request of the San Quentin Prison Band (by which it was first played) to Henry F. Vogt, secretary of the Oakland Park Department and manager of the Municipal Band, was an interesting number on last Sunday's program. Another feature of the concert was the appearance of T. Wilmott Eckert, formerly first tenor in the old Tivoli Opera House in San Francisco, who sang an old favorite, "Let Me Like a Soldier Fall," and a new song composed by himself, "So Long, Girl." Rae Harkness also sang a couple of songs. Among the band numbers were Nicolai's overture, "Merry Wives of Windsor"; grand fantasia, "Lucia," Donizetti; overture, "Zampa," Herold; selection, "Offenbachiana," Boettger.

Oakland Trio at Camp Lewis

"Home Folks" was the title used by three Oakland women, two musicians and a teller of stories, who have just completed a five weeks' visit to Camp Lewis, the training camps of Bremerton, the Vancouver barracks, the lumber camps and the shipyards of the North. They went under the auspices of the Y. M. C. A. and asked nothing for their entertainment but the chance to "do their bit." The trio consisted of Dorothy McCarger, soprano; Esther Hjelte, pianist, and Mrs. J. E. Wright, reader. Wherever they went there was an unfailing request for "Mother Machree."

New Music Courses Offered by University of California

All records have been beaten by the extension department of the University of California in the registration of students for the coming semester, approximately 5,000 persons being eager to take advantage of the various courses. Students of music will receive instruction from four well known teachers of music and singing. Jeanne Jomelli, famous soprano soloist and voice teacher, is to conduct classes in the Kohler and Chase studios. Lawrence Strauss will have charge of courses at the Claremont Hotel and Technical High School. George McManus, vice-president of the State Music Teachers' Association, is arranging classes in piano. It is understood that methods of instruction used in the leading universities of the East will be duplicated in Mr. McManus' courses. Dorothy Pillsbury, now Mrs. Philip Stetson, organizer of music for the university extension, will continue in charge for the coming year.

Music Planned for East Bay Land Show to Open September 9

The San Francisco Bulletin has the following paragraph in the issue of August 29: "Marine bands, jazz bands, Hawaiian bands, Italian bands, Chinese music—all of them are to be a part of the great feast of the program which is now being arranged for the Pacific Coast Land and Industrial Exposition. The music features have been put in charge of Paul Steindorff, who will have as one of the theatre attractions the big Municipal Band. There will be sacred, dance, concert, rag and every other kind of music . . . declared George B. Keefe, general manager of the exposition, . . . 'nothing will be omitted that will be pleasing to all tastes.'"

Admission Day to Be Observed

The big patriotic three day program which will mark Admission Day, September 7, 8 and 9, by the combined parlors of the Native Sons and Daughters of the Golden West, will be opened by a great parade. The program on Sunday, September 8, will include the dedication of the new Edoff Memorial bandstand in Lakeside Park. Henry F. Vogt, chairman, will be in charge of the literary and musical programs. The music will be furnished by the Municipal Band, under the direction of Paul Steindorff.

Allies' Song Service

British and American national hymns were sung at the Allies song service at the First Presbyterian Church on Sunday, August 25. Amy Holman, contralto soloist, sang "Somewhere in France," and Yeoman Carroll D. Smith, tenor, "Light of the World." Roberts. Claire McClure, assistant organist, gave a well attended organ recital after the service.

Notes

Grace Jones was the soloist at the Welsh Presbyterian Church last Sunday.

Stella Jelica, the well known California singer, is coaching with Jean Criticos, the noted Parisian singing teacher, who is spending the summer at Piedmont.

Helen Lawrence Turner, dramatic soprano of the Lyric and Redpath Bureaus, who is residing in Los Angeles during the absence in France of her husband, Lieut. F. F. Malone, M. R. C., is now visiting her parents, Mr. and Mrs. John R. Taylor, of Harrison street.

The Y. W. C. A. orchestra will resume rehearsals about the middle of September, under the direction of George T. Matthews.

Elizabeth Taylor played several unique drum solos at a recent G. A. R. meeting at Memorial Hall. Consuelo de

Laveaga accompanied. Helen Lawrence Turner was the soprano soloist.

The octet under the leadership of Signor Nevi is a great success this week at the T and D Theatre. The world famous accordionist, Libera, now a corporal, will shortly be an added attraction.

Virginie de Fremery, organist at the First Congregational Church, gave a fine organ recital preceding the service on Sunday, August 25, to an audience of 1,600 persons. On this occasion Dr. Charles R. Brown preached his farewell sermon.

The vested choir of the First Methodist Church resumed its service on August 25. Bessie Beatty Roland, who has had noteworthy success with this choir, is organist and director.

E. A. T.

PORTLAND, ORE.

Municipal Band Plays for G. A. R. Veterans—Godowsky Opens Master School—Items

The Grand Army of the Republic held its national encampment here last week, and in honor of the members of the organization the Municipal Band, Percy A. Campbell, conductor, gave a splendid concert in front of the Liberty Temple. The program was made up of "The Dwellers of the Western World" (Sousa), "There's a Long, Long Trail" (Zo Elliott) and patriotic selections. Jane Burns Albert, a leading soprano, sang "The Battle Hymn of the Republic" (Julia Ward Howe).

Godowsky Opens Master School

Under the direction of the Ellison-White Conservatory of Music (William Robinson Boone, managing director), Leopold Godowsky, the noted pianist, opened his Master School here on August 26. Students and teachers from all sections of the Northwest are in attendance at the Godowsky classes.

Items

Simultaneously with other cities throughout the country, Portland held a patriotic community sing on August 27. George Wilber Reed, a prominent tenor, acted as musical director. Mrs. Fred L. Olson, a well known soprano, sang several solos. The Foundation Shipyard Band, Eugene Cioffi, conductor, assisted.

At his seventh of a series of organ recitals at Reed College, Lucien E. Becker, F. A. G. O., played works from the pens of Guilman, Salome, Dubois, Gounod and Vienne. These artistic recitals are attracting considerable attention.

Karl Herbring, the popular secretary of the Portland Opera Association and member of the Apollo Club, recently left for Bremerton, Wash., for service in the navy.

The Rose City Presbyterian Church has a new contralto soloist in the person of Theodora Bushnell, a pupil of John Claire Monteith.

Mrs. Thomas Carrick Burke and Mamie Helen Flynn, pianists, are doing a great deal of patriotic work.

Florence Foster Hammond, head of the vocal department of the Lewiston (Idaho) Normal School, is a visitor in the city.

J. R. O.

TACOMA HAPPENINGS

Coast Composers Winning Recognition—Local Notes—Camp Lewis Music

The far Northwest holds many aspirants for honors in the field of musical composition, the increasing yearly output of instrumentalists greatly exceeding, however, the number of vocal productions of merit. Manuscript concerts have ceased to attract musical folk with their former lure of interest, and the reason is significant—few compositions, receiving the award of merit from the most competent judges survived the year; many were even more shortlived. Music lovers at large, after all, constitute the censors. These form the large organizations, the clubs, chorals and music centers.

Appearing more and more recurrently on the programs of such a coterie of critics, extending even to those of cities of the South and Middle West, the compositions of two well known musicians, Mrs. T. S. Silvers, of Tacoma, and Mrs. Frederick A. Appleton, of Seattle, have for some time claimed attention. Mrs. Silvers is the sister of Pauline Donnan, the well known singer, who is now aiding in the war work at St. Dunstan, London. Mrs. Silvers is a member of the board of the Tacoma Ladies' Musical Club and is widely prominent as a pianist, accompanist and composer. Her ballads, of universal appeal, have come to stay. Among those best known are "Wishin'," "Where Dreams Come True," "The Mountain Love Song" and "To You."

The compositions of Mrs. Frederick A. Appleton, who writes under the name of Adina Carola, include both songs and a number of instrumental works. Those issued the past year are: "The Fountain," a quartet for mixed voices; two nocturnes, "Joy" and "Sorrow"; "Spinning Song from Patience Worth"; three violin numbers, and a piano suite, "Les Phantoms."

Tacoma Notes

A sacred concert for the soldiers and sailors was a mid-summer attraction at the First Baptist Church, under direction of Ernest Sheppard, with Fanny Bailey Scott, soprano, as one of the soloists. Mrs. Scott is in the Government service as an entertainer in the military centers.

A recital was given on August 18 by Enid Viola Ingersoll, an accomplished pianist of New York City, who is the guest of Dr. and Mrs. George A. Libbey, of Tacoma.

Grace Romine, of Kansas City, who has been with the Redpath Bureau in Chautauqua work for the past five years, is the guest of Mrs. M. M. Longenbaugh at the Tacoma Woman's Club house. Miss Romine is a cornetist of rare ability and will soon appear at a concert planned in her honor.

Visiting Elks attendant at the annual Elks' convention brought with them ten bands, which filled the streets of

(Continued on page 48.)

Can You Go to Europe?

The Y. M. C. A. needs entertainers—good ones—to go across the ocean and make the life of our boys over there as pleasant as it can be made under the circumstances. It needs 10 more entertainers; it needs 20 more entertainers; it needs 100 more entertainers; and if the war keeps on long, it will need several hundred more!

Can you go over? If you are the sort of artist that has something to say to the boys that they would like to hear (and most of you are) and have at least six months' time to spare, the Y. M. C. A. will send you there, pay your expenses and also something for your services—not a fortune, but enough to keep things going.

There is no finer work in the world for you to do, if you are a woman who wants to help, or a man who, through age or some other cause, is not liable for the draft.

Francis Rogers came in to see us the other day and he explained to us something we hadn't thought of before: that when the fighting is at last over, it is going to take a long, long time to get all of those American boys back on this side of the water, and that, while they are waiting to be shipped, when the strain of war is gone and there is nothing in particular to occupy them, there has got to be a lot done to keep them interested in life. You know what the devil finds for idle hands to do.

Let's Beat the Devil!

If you can't get away just now, perhaps you can see a chance to do so in three months or at the beginning of the new year, or even next spring or summer. If so, let the Y. M. C. A. know about it.

It is going to be a long time before the last American gets his foot back on the edge of this continent. Most probably there will be use for you any time in 1919 or even in 1920.

By the way, it won't do any good to apply if either one of your parents was born in one of the countries of the Central Powers or in those allied with them, no matter how long the parents have lived in America and how long they have been naturalized; even if, under these circumstances, you are a native born American and a perfectly good one, it will do no good to apply. The French will not let anybody in who is not a native American born of American parentage.

NOW IS YOUR OPPORTUNITY!

Some people have slightly referred to music as one of the non-essential occupations. Prove to them they are wrong! Help all you can over here and if possible make the big sacrifice and go over there. Think it over! If there seems to be the least chance of your being able to go over and help cheer up our boys, think it over some more and change that chance into a probability; then change the probability into a possibility; and finally, change the possibility into a fact—and volunteer!

The man to write to is T. G. McLane, Y. M. C. A. Headquarters, 347 Madison Avenue, New York City.

Incidentally, don't forget that you can do a lot on this side, in the camps, etc. If you finally conclude that you cannot go over, Mr. McLane has charge of the camps also. There is another organization doing fine work of the sort. That is the War Camp Community Service. If you want to help them too—and they are well worth it—write to Kendall K. Mussey, Secretary, 1 Madison Avenue, W. C. C. S. Headquarters, New York City.

[The MUSICAL COURIER wrote this advertisement and offers the space with its compliments and best wishes to the Y. M. C. A. and to the W. C. C. S., both of which organizations are doing the noblest of work.]

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STATES AND IN AUSTRALIA**SOME SAN FRANCISCO MUSICIANS I HAVE MET**

Second Article

[The first article of this series appeared in the July 11 issue of the Musical Courier, page, 37.—Editor's Note.]

Far be it from me, a mere meager minded, meticulous man, to comment upon their mighty masterful majesties, the managers! Arbiters of the musical world in whose hands lies the jurisdiction of the musical activities of the universe, before the curtain, behind the curtain, in the stalls, where the public munches the fodder provided for it, in the gallery where the gods sit (at two bits a sit) bereft of every vestige of their deity, which has been usurped by their masters, the managers—rulers, indeed, of all they survey, of all and everything except—the war-tax.

The managers! Long may they thrive. Long may they continue to sacrifice themselves on the altar of public welfare, to spend sleepless nights and feverish days worrying mightily about what their artists are going to draw [strange that these artists, although they do not (except the ladies) paint, are always expected to draw!—and about what the other managers, the still more mighty rulers of the musical world, are going to do to them or do for them or do them for.

Long may they wave, Healy, Oppenheimer, Jessica Colbert—they take the risk—we should worry! A brave, active, intelligent triumvirate, who bring the artists, big and small, galloping across the country at their call for our benefit; who give us an astonishingly large choice of talent; who fear not the vastnesses of the Municipal Auditorium or the morning hours at the Tivoli of a Sunday, when the faithful American, true to American custom, lies abed, nursing an appetite for sausage, buckwheats and coffee; who bring us dancers, warblers, fiddlers, bands, orchestras and magicians and always welcome us with a smile when we come begging for free seats, even when it is just like taking five dollars out of their pockets and putting it into ours.

Long may they continue to sit in their dens for the would-be to pester and pursue—those who fiddle better than Kreisler, who warble better than McCormack, and who are sure—dead, positive sure!!—that they have only to step before the footlights, stamped with the approval of some well known manager-of-musical-high-lights, to become world famous, all at once, presto, and who expect the manager to fall on their necks and weep for joy. Oh! Ye poor managers! What tales of woe the walls of your offices could relate.

Oppenheimer, Colbert and Healy. Take them in any order you will. Juggle them, shuffle them, they are a brilliant trio of young blood, full of energy, enthusiasm and high aspiration, and they are starting right out, even now, in war time, when the pessimist is rampant and the calamity howler abroad in the land, even now they are giving San Francisco such a season as was never before known in the history of the city. Long may they wave!

And speaking of managers, there is another manager, though he has none of the usual stack of managerial worries and his hand is all aces, five aces! His name is Widenham and he manages the San Francisco Symphony Orchestra, the Hertz orchestra, as it is generally known. He sits in his office, looking out over his court, and wields the wand that makes Hertz wield the baton. His chief worry is with the union, the eternal, ubiquitous union, the members of which are always wanting something. Give them an inch and they take an ell. Don't give them an inch and you get 'ell.

But Widenham is always suave and smiling. So is Hertz. And why shouldn't they be? They have Sproul back of them, and what Sproul touches turns into pure gold. And these three men, with a few accessories before and after the fact, conduct the greatest art enterprise that has ever been on the Pacific Coast.

And speaking of these organizers reminds me of Eddy (Clarence by name), who also organizes. With three or four hands and half a dozen feet he makes the pipes jump like the children of the Pied Piper. Oh, yes! Eddy is now a full-fledged Westerner, a typical California booster. Just at present he is living in Palo Alto and playing recitals on the organ of the Stanford Memorial Church, but he will be back in his San Francisco home soon, and will be heard in morning and evening services and afternoon recitals at the Oakland Presbyterian Church during the coming winter as in previous winters.

Albert Elkus—the two syllables of his name suggest some very rank jokes worthy of an English punster—is among the most active of the active. He does eight hours a day and then some! He teaches and plays and conducts. He has choral societies and wanders around this and adjacent towns, Sacramento, Stockton, Fresno, wielding his baton and swinging people into shape to do artistic work. But, most of all and above all, he is proud of the fact that he beat Lieblich at tennis. Yes, Leonard Lieblich, our editor! No doubt swinging the baton strengthened the Elkus right arm.

One night, not so long ago, up at that Eveless Eden, the Bohemian Grove, standing in the grateful warmth of the flaming logs that light up the Circle, cast huge phantasmagoric shadows on the trees and lend mystery to the night, I swung around to the sound of a piano played with brilliant mastery and art. On the little stage by the side of the circle is a grand piano and at it sat a young man of athletic build, a complexion browned by the sun and bespeaking much fondness for the out of doors. A stranger to me, his playing had a professional touch and I asked who he was. "Blanchard," was the answer. "What Blanchard?" said I. "Eugene Blanchard, him as trains the Grove chorus," said my informant. "Some player," said I. "Sure," says he, and with that we fell silent, for we both wanted to listen to the young artist's fine playing. I met him afterward, but only just to say "How do." He is a well known Oakland musician. I promised myself the pleasure of calling on him on my return to the city, but have been too busy. That will come later, at which time I will have more to say about him.

Bevani. Ah! Everybody knows Bevani! He got himself terribly in the limelight a few years ago by lending

his name to an opera company (or did he thrust his name upon it?)—the Bevani Opera Company. I suggested to him one day that he might resurrect his opera company, but the tone of finality with which he cast his "Never again!" upon my unoffending head left little hope that he would do so.

Bevani! I well remember the first time I ever met him. "Bee," who, as nearly everybody knows, is Behymer, the thirty-third degree Pacific Coast concert manager, was ill. He was lying in bed in a stuffy little room in the McAlpin Hotel in New York, and Bevani was acting as nurse. Bevani is a lovely nurse! I quite envied dear old Bee! He was no doubt singing in his heart of hearts, "I Don't Want to Get Well!" I can picture Bevani to myself now in his white Red Cross costume—not that I ever saw him in that costume, but I have a fervid imagination. How lovely he would be in that costume! He is only about six foot two and as wiry as endless nervous activity can make a man. He certainly is a lovely nurse! However, he got Bee on his feet again, and Bee immediately flew off with Gerville Reache and her husband, per automobile, to the Norfolk Festival, which did not help Bee much toward complete recovery. Poor Gerville Reache! One of the most lovely singers who ever graced the stage with the beauty of her voice and the depth and intensity of her passion! I heard her there for the last time. She sang Hahn's "D'Une Prison," the saddest of sad songs and her swan song. As she came off the stage her eyes were full of tears. There was much applause and she turned to me and said, with a catch in her throat: "How can I repeat it?" I was there by good fortune as turner for the accompanist, who was, if I mistake not, our old friend, the noted composer, Bruno Huhn.

Bevani is the best of good fellows, the best of singers and teachers, the best of comedians, the most active of war workers and a member of the Community Service Entertainment Committee. I have recently described some of his successes as song leader and need not repeat it here, but I must express my regret that he does not have a greater opportunity to display his great talent for humor. His Devilshoof in the "Bohemian Girl," which he plays as a humorous role, is a delight.

Conradi is an active little man. He looks like a boy, though he has a wife and a boy of his own, and he has an endless winning smile, a sort of smile that seems to suggest that he "has something up his sleeve." My first knowledge of him was when I saw his name as soloist at some orchestra concert here, I forget what. Then I saw mention of the Conradi scholarship and I pictured to myself an ancient bespectacled pedagogue with a frock coat and a severe manner. When I met him I will not say that I was disappointed (for I have always associated the frock coat and the severe manner with a modicum of charlatanry), but I was surprised, and it took me a good score of days to get below the surface and discover that there was a real pedagogue, with a genius for investigation beneath this joyous insouciance of manner.

Not long ago we had some comments upon an article by this same Conradi which appeared in the "Violinist."

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Although we did not agree with all of his conclusions, we did not question his learning or the sincerity of his point of view. He has done, in fact, what seems to me a clever and original thing—he has studied the pedagogy of the schools, all that he could get hold of by the most careful investigators of child mind and child study, and he is endeavoring to apply this knowledge to music teaching. He has ideas of a possible normal school for music teachers and dreams of putting music teaching on a scientific basis, like other teaching.

My argument, as opposed to his, is that scientific teaching is all very well in ordinary school lines, but that the teacher of an art should be himself an artist, and I fear that normal schools would turn out teachers but not artists and that the result would be detrimental to the whole progress of musical art. I feel that there are far too many teachers of music in this country already who are not artists, who have no conception of the "art idea," whose adherence to the practical engenders contempt for the ideal, who scoff at the dreams of the artist and that "fever of inspiration" described by Goethe without which the artist can neither produce nor reproduce, without which the composer is a mere hack, the player a mere automaton.

However, Conradi argues that his school would be to teach the artist how to teach—and so the matter becomes rather confused and argument lags.

He got back at me by asking me to be one of the judges at the forthcoming Conradi Scholarship competition. So there!

F. P.

Bernard Ferguson Enjoys Busy Summer

The accompanying snapshot of the American baritone, Bernard Ferguson, and the Indian Princess, Tsianina (Wild Flower), was taken recently on the shore of a picturesque lake near Denver, Colo., where both artists have been spending the past few months. Mr. Ferguson writes that he has been having a splendid vacation, and in spite of a wet summer, has been able to devote much time to automobiling through the Colorado mountains,



BERNARD FERGUSON AND PRINCESS TSIANINA.

which furnish some of the most glorious natural scenery in the whole of America. However, Mr. Ferguson has not been idle, as he has put in a great deal of work on his repertoire for next season, which, necessarily, has to be a large one, in view of his numerous advanced bookings. He has also done considerable singing in between times. During the last ten days in August, Mr. Ferguson was soloist with a chorus of sixty female voices at a big concert at the Broadway Theatre, Denver, for the benefit of the Soldiers and Sailors' Club of that city; was soloist several days later with Clarence Reynolds, the municipal organist, at the fall opening of the Auditorium, where concerts are held daily during the season; and, on August 25, gave a recital at Boulder, Colorado. All of these activities, as well as professional appearances, were attended with much success for Mr. Ferguson, and resulted in several good engagements for next season. Mr. Ferguson expects to return to New York early this month.

His total bookings for the season are extensive, and will include a Southern and a Western tour. The former will open on October 14 at Scranton, Pa. The dates are as follows: October 14, Scranton, Pa.; October 15, Wilkes-Barre, Pa.; October 16, Allentown, Pa.; November 1, Richmond, Va.; November 2, Petersburg, Va.; November 4, Camp Lee (Petersburg, Va.); November 5, Norfolk, Va.; November 7, Winston-Salem, N. C.; November 8, Roanoke, Va.; November 11, Danville, Va.; November 14, Charleston, W. Va.; November 15, Huntington, W. Va.; November 16, Portsmouth, Ohio; November 19, Clarksburg, W. Va.; November 22, Washington, D. C.

Nino Tetamo Resumes Teaching

Nino Tetamo, the distinguished Italian teacher, announces that he has resumed his classes in voice placing and operatic repertoire at 21 West Thirty-seventh street, New York. Maestro Tetamo's work has received the stamp of approval of many of the foremost musicians both of Europe and America, conspicuous among which is the testimony of Victor E. Orlando, the Premier of Italy, who writes: "In recommending most highly Maestro Nino Tetamo I am not writing for courtesy but for conscience."

OPINIONS OF THE PRESS

Elizabeth Gutman Sings for Sailors at Governor's Home

Elizabeth Gutman, soprano, helped to entertain the sailor guests of Governor Harrington and Mrs. Harrington at the Government House, Annapolis, Md., the end of July. The Evening Capital notes the event as follows in its issue of July 31:

A feature of the entertainment last night was the presence of well known vocalists from Baltimore, who came here especially to sing for the guests of the Governor and Mrs. Harrington. These vocalists are artists of note and are Elizabeth Gutman, soprano, who returned recently from a tour on which she sang for the French War Relief. . . . Miss Gutman sang in her exquisite soprano voice the following group of songs: "Thy Beaming Eyes," by MacDowell; "The Nightingale," Brockway, and the "Marsellaise," de l'Isle. Her rich, clear voice held her audience spellbound and the notes of sweetness rang out on the still air of night, attracting a multitude around the Governor's Circle, holding them entranced. She has a highly trained and carefully cultivated voice, which she has under perfect control. She sings with expression and the coloratura and tone pronounce her the artistic vocalist she really is. Her accompanist, Frederick Weaver, is an able accessory, himself an artist in his line.

Mr. and Mrs. Huss Applauded at Atlantic City Recitals

"Of all the many recitals that have been given under the auspices of the Venice Park Chautauqua," says the Atlantic City Gazette-Review in its issue of August 22, "Mr. and Mrs. Huss' recital last evening in the Rose Room of the Traymore was one of the most splendid events." The paper devotes considerable space to the review, the most salient features of which are given below:

The recital was listened to by a very cultured and discriminating audience. . . . Mrs. Huss was in splendid voice and sang with convincing artistic sincerity and great finesse. She is a finely versatile artist, at one time delighting you with her gifts of purely lyric charm and then carrying you away with an outburst of passionate fervor and dramatic intensity.

The old French and English songs were very delicately and exquisitely done. It was to be expected that Mrs. Huss should sing the exceptionally beautiful Huss songs with special insight and charm, and she did not disappoint her enthusiastic auditors.

Mr. Huss very evidently loves Chopin, for he played the five selections of the great Polish composer as only a great artist can interpret them. In his poetic and sympathetic readings of this master he entered with rare musical insight into the diverse and often conflicting emotions which made this composer's heart a battle ground. To the "Polonaise Militaire," which opened the group of Chopin numbers, Mr. Huss gave the virility and the finely incisive rhythm which belongs to it, and to the Aeolian Harp Etude, which followed, he brought the most delicate and subtle nuances of expression, giving a somewhat novel reading withal, as he infused into certain parts of this composition great dramatic intensity. The E minor waltz and the F sharp minor mazurka were both given readings of great authority and haunting charm. In the paraphrase on two Chopin preludes which Mr. Huss has made, combining them into one composition, he has made a concert number which enhances the beauty of both the compositions so finely interwoven. Mr. Huss is a great Chopin interpreter.

Special interest was awakened when in the last half of the program Mr. Huss appeared as composer. First in his far famed songs

and then in his piano works, which take rank as among the greatest in the history of American music. His gifts as a song writer are of the highest order and the songs which Mrs. Huss so charmingly interpreted were accompanied by her husband in a most musical manner. Especially admired was the lyric, "After Sorrow's Night," composed by the late Richard Watson Gilder, the cousin of Mr. Huss. The group of Huss piano compositions form a noteworthy contribution to the world's piano literature. They were of varied beauty and covered a wide expressional range.

Pauline Jennings, of New York City, gave one of her delightful musical recitals under the auspices of the Venice Park Chautauqua at Atlantic City, N. J., August 22, before a large audience. The topic was "Browning in Music."

"Mr. and Mrs. Henry Holden Huss, of New York, participated in the recital. Mr. Huss played with great brilliancy and feeling," said the Atlantic City Daily of August 23, "and Mrs. Huss gave most artistic and delightful renditions of songs."

A Criticism of Marie Morrisey's

Work at the Keene Festival

Of Marie Morrisey's recent appearance at the sixteenth annual spring festival at Keene, N. H., the Evening Sentinel said:

The audience certainly took to Marie Morrisey, who was warmly welcomed and became a favorite immediately. . . . Miss Morrisey was the first of the soloists to sing and she gave the aria, "O Mio Fernando" from "La Favorita," by Donizetti. She displayed a wonderfully rich and pleasing contralto voice of power and her charming manner of singing brought her the sincere appreciation not only of the musicians in the hall, but the whole audience as well. She was free with encores, and after her second appearance, when she sang the aria, "My Heart at Thy Dear Voice" from Saint-Saens' "Samson and Delilah," in a most charming manner, gave several, among them a favorite number, "My Own United States." This she rendered particularly well and it made a distinct hit because of the sentiment of the words. Miss Morrisey is a young singer, yet she shows the effect of considerable experience, gained partly, no doubt, through a recent tour of 31,000 miles in which she gave seventy-four concerts. That she will be heard from in the future even more than during the last three years, when she has won her present high place, must be an undisputed fact.

Eleanor Spencer at Pittsfield

Eleanor Spencer, the pianist, was one of those who participated in the two concerts given at Lake Placid, N. Y., in August, one for the benefit of the Red Cross and the other for the Friends of Musicians in France. Miss Spencer's playing won for her, as usual, much applause, many recalls and the necessity of added numbers. On September 1, after completing a busy summer at Lake Placid, she went to Pittsfield, Mass., where she had been invited to attend the Berkshire Chamber Music Festival, which takes place on September 16, 17 and 18. On October 1, she will resume teaching at her New York studio and also begin her concert work for the season.



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PACIFIC SLOPE

(Continued from page 45.)

Tacoma with inspiring music during the two days' session. Mrs. Chandler Sloan, president of the Ladies' Musical Club, has been engaged as soprano soloist at the First Presbyterian Church.

Camp Lewis Notes

Mrs. Walter Kendall, of Portland, Ore., and her sister, Dorothy Smith, of Denver, Colo., members of the Y. M. C. A. war camp entertainment corps, have spent the past six months singing at all the Pacific Coast camps. Following three delightful musicales at Camp Lewis last week, they left for Seattle, and will make a tour of all the Northwestern spruce camps.

A recent arrival at Camp Lewis is Paul A. Mohr, for four years a pianist on the Orpheum Circuit. Mr. Mohr has become very popular because of his readiness to contribute to the entertainment of his fellow soldiers. He gave recent recitals at the base hospital and at the Knights of Columbus auditorium.

Daniel Lamont, the boy soprano of St. Mark's Episcopal Church, Portland, Ore., has been appearing at the Y. M. C. A. buildings in inspiring programs. His accompanist was Sergt. Allen Fraser Robertson, formerly choirmaster at St. Mark's.

Among Tacoma, Seattle and Bellingham musicians who contributed to the entertainment of the soldiers the past week were the Larimore sisters, Mrs. A. Thompson, Leona McQueen, Blanche Yorkheimer, Mrs. L. Carlson, Ethel Leach, Ella Persing and the Knox Quartet, composed of the Misses Jameson, Underhill, McWhinnie and Wightman.

A letter dated "New York, August 17," and signed "One of the Camp Lewis Nurses," contains the following: "This last week found a number of nurses from Camp Lewis on their way to New York, bound overseas, and many enjoyable hours were spent in singing the songs learned at camp, thus helping to shorten the long journey. K. M. K."

Mme. Brocks-Oetteking at Maple Terrace

Hanna Brocks-Oetteking writes to the MUSICAL COURIER from her summer place at Maple Terrace, Rosendale, N. Y., that she reads the MUSICAL COURIER with greatest interest every week and that everybody else in the house



MME. BROCKS-OETTEKING

Reading the MUSICAL COURIER at her summer home in Rosendale, N. Y.

likewise reads it. To quote: "And they all like this fine paper! I am preparing my programs now, which will consist mostly of American songs. I have selected a lovely 'bunch,' especially songs by Cecil Burleigh, Treharne, Charles Hueter, Kramer and Christian Kriens, which are beautiful numbers. I expect to give some Red Cross concerts in September and have been helping here at Red Cross entertainments with some songs."

Ann Arbor Assembles Best Musical Talent

The Ann Arbor Concert Series has just announced an unusually attractive list of artists for the coming year. Enrico Caruso will open the course Saturday evening, October 19. Hill Auditorium has been the scene of many brilliant musical entertainments, but Caruso's coming is expected to eclipse all previous attractions. Nina Morgana, coloratura soprano, will be the assisting artist. Monday evening, November 18, Anna Case, the American operatic and concert artist, will appear in recital. Monday evening, December 16, Leopold Godowsky will make his Ann Arbor debut. He is one of the few great piano virtuosos who have not been heard in this series. Tuesday evening, January 21, Joseph Bonnet, the French organist, will make his second appearance in Ann Arbor. His triumph as a festival artist last May was so pronounced that his immediate re-engagement for a second appearance before his return to France was necessary to satisfy the insistent demands of Ann Arbor concert patrons. Tuesday evening, February 18, Toscha Seidel, the latest of Auer's violin sensations, will appear in the final pre-festival concert. The Boston Transcript has aptly illustrated the different processes of the two remarkable young men, Heifetz and Seidel, by the phrase that "Heifetz plays like an angel," whereas "Seidel plays like a devil." In other words, the great perfection which is attained by the one with almost uncanny ease and apparently without effort is secured by



EDITH MASON,

The young American soprano, who has just finished a very successful season of special performances with the Ravinia Park Opera Company. Her next engagement will be as prima donna of the La Scala Opera Company on tour.

the other as the result of conscientious and dogged persistence.

The annual festival will be held during four days in May and will consist of six concerts, utilizing the combined efforts of orchestra, chorus, organ, and a list of the world's greatest artists, both vocal and instrumental.

Edwin Hughes' Plans

Edwin Hughes, who has been summering in Whitney Point, N. Y., has returned to New York City and will re-open his studio there September 15. Hughes' first New York recital of the season will take place in Aeolian Hall on the evening of November 14. Annie Friedberg will have the arrangement of all his concert appearances for the coming season in New York and elsewhere. The Institute of Musical Art, which engaged Mr. Hughes for its faculty after the departure of Carl Friedberg, has re-engaged him for the coming season.



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REVIEW OF NEW MUSIC

CLAYTON F. SUMMY COMPANY,
CHICAGO

Three Characteristic Pieces for Piano, F. Marion Ralston

The three short pieces are published together under one cover and fill ten pages. Perhaps the only thing that is not in their favor is that they are not all of the same degree of difficulty. Many a pupil and young amateur can manage the first two numbers, only to be baffled by the last. They are musically works, well written and interesting without any attempts to be new and odd at the expense of musical sobriety. They are carefully fingered and ought to prove of value as teaching pieces as well as pleasing solos. The names of the three characteristic pieces are: "Moment Musical," "Interlude," "Caprice."

"Sundown," Albert Edward Barradell

There is a touching simplicity in this music which makes it admirably suited to the words of Bert Leston Taylor. The song is founded on the report of a British officer that when the wounded soldiers in the hospital are about to die they ask for the prayer: "Now I lay me down to sleep." The composer has shown fine judgment in avoiding anything suggestive of sentimentality or romance. He has caught the spirit of the words.

"Thy Will Be Done," Ernest A. Leo

This is a sacred song for church use, with a simple and dignified accompaniment that will fit the organ as well as the piano. The compass of the voice part is entirely within the range of the average amateur.

ARTHUR P. SCHMIDT COMPANY,
BOSTON

Three Lyrics, Florence Newell Barbour

The words are by Dante Gabriel Rossetti and are called: "The Sea Limits," "Sudden Light," "The Stream's Secret." The music is of a popular ballad type rather than of the extravagant harmony sort that are often written for poetry of this over-ripe nature. They are vocal and abound in notes of sufficient length to give the singer a chance to produce good tone—an important matter in singing. These songs are in no sense of the word difficult either for the singer or the accompanist and they are worthy of the recital program as well as the use of amateur singers at home.

HAROLD FLAMMER, NEW YORK

"Sun of My Soul," John Prindle Scott

This composer seems to have made a specialty of sacred song. He certainly has the knack of finding suitable music for religious words and he has already had a number of successes in his chosen field. There is no reason why this new song, "Sun of My Soul," should not be welcomed by all the church singers in the land.

G. SCHIRMER, NEW YORK

"The Laughabet," Harold Vincent Milligan

This is an operetta in one act for children's voices written by Anna Bird Stewart. The characters are King Dictionary (ruler of the Kingdom of Expression), Dr. Pedagogue (prime minister), Lord Hiram Brow (of his majesty's suite), Lady Loretta Brow (Lord Hi's wife), Miss Participle, and Mr. Punctuation (in quest of positions at court), Slang (the villainess who usurps the throne), Andsoforth Etcetera (the heroine), Chorus of Blocks. The operetta can be given in any hall or room, as it does not require a stage, though a stage will of course improve the look of the play. There are ten musical numbers, all of which are simple and written in a more or less old English folksong style. No doubt a good piano is all that is required as an orchestra for this child opera. The gavotte on page 59 is not barred correctly according to the classical rule which requires every phrase to begin on the third beat of the measure and not on the first. But this movement in "The Laughabet" is only called "Tempo di Gavotta" and can easily be pardoned by the classical pedagogues.

LEO FEIST, NEW YORK

"The Voice of Love," Ella Della

The composer of this fascinating waltz song calls it a melody ballad, for it is melodic throughout in the best sense of the word, and the sentiment of the words is that of a ballad. Apart from its charm of vocal tune it also has a distinguishing effect of harmony in the second measure of each phrase. From a practical point of view "The Voice of Love" is to be commended as a waltz for dancing purposes in addition to its merits as a sentimental song.

"Women of the Homeland," Bernard Hamblen

This is a popular song of the best class, with a swinging rhythm and a singable tune. The words, which are also the product of the composer, are admirably suited to the times. There is hardly a home in the entire nation which has not a relative at the front. This song is an expression of gratitude to the brave women of the homeland who bear the burdens of waiting and working for the absent soldiers.

Fay Foster in Lockport

Fay Foster, one of the directors of the Festival Association, attended the National American Music Festival, held last week in Lockport, N. Y.

Three of Miss Foster's pupils appeared on the programs there in course of the week. Dorice Bowen, who came to Miss Foster from Boston to coach for her appearance on this occasion, sang her group of coloratura songs very skillfully.

Margaret Potter, a voice student with Miss Foster for several years, had her usual success. Miss Potter did much public work last season and has many re-engage-

ments for this coming one. Lou Stowe has been heard often in New York in the last two years and always charms her audiences with her delightful rendition of her quaint character and child's songs. She was also enthusiastically received.

Jessie Fenner Hill's Season

Jessie Fenner Hill, the well known voice teacher, who has been spending the entire summer at her camp at Crooked Lake, Averill Park, N. Y., will reopen her beautiful studios in the Metropolitan Opera House Building, New York, on September 23. Mrs. Hill's past season was one of unusual activity, and extended into July. Her vacation was well earned, and she will return refreshed to fill her many engagements.

During the coming season Mrs. Hill will teach, as heretofore, voice placement and repertoire in opera, oratorio and concert, but has added various departments, which will be in charge of competent instructors.

Mrs. Hill has every reason to be proud of her pupils, several of whom have joined the professional ranks, having appeared with decided success in opera, concerts and recitals in New York and throughout the United States and Canada.

Seamen to Give Comic Opera

Seamen in the Naval Reserve are to give a comic opera at Newport on September 23, under the auspices of the Knights of Columbus, Thomas J. Grady, general secretary. Mrs. William K. Vanderbilt, Mrs. Joseph Harriman and Mrs. Hamilton Fish Webster are interesting themselves unsparringly in the success of this comedy. A large outdoor stage has been erected in proportions which vie with that of the New York Hippodrome. The seating capacity for the audience is 5,000.

Robert H. Terry's "Southern
Lullaby" Singers' "Old Standby"

Robert H. Terry's "Southern Lullaby," which was published by Hinds, Hayden & Eldredge about two years ago, is one of the few songs which retains its early popularity. In addition it is one of the few songs that may be regarded as an "old standby" by singers. Percy Hemus, the well known baritone, who is now song leader at the Pelham Bay Naval Station, has included it on nearly all his programs since December of 1916, when he achieved considerable success with it at two appearances, the first as soloist with the Clef Club Chorus, of Buffalo, N. Y., on December 5, and the other when he gave an entire recital, under the management of Carl D. Kinsey, in Chicago on December 13. From that time on "Southern Lullaby" has been used and reused by the baritone. Hearings included the following cities: March 20, 1917, at Mansfield, Pa.; March 26, 1917, at St. Joseph, Mo.; March 30, 1917, at Colorado Springs; November 26 and 27, at Canton, Ohio, where he gave a joint recital with Rudolph Ganz, pianist. One of the last recitals he gave before entering the service was at the Daniel Muller School of Music, Topeka, Kan.

There, as usual, the "Southern Lullaby" won its merited popularity.

Another baritone who has found equal success through it is Harold Land. On February 3, it was sung by him at a composition recital at the studio of Mme. Buckhout, and again on February 8 at Hastings-on-Hudson. Mr. Land's rendering of the song was most delightful and added much to the general effect.

At a song recital given by the pupils of Mildred Emerson at the Waldorf-Astoria on June 17, "Southern Lullaby," as sung by Gladys Meehan, created an excellent impression.

Etta Hamilton Morris, a singer of the metropolitan city, has also used it with good effect, as has Helen Weiller, a young contralto. She recently sang it at Briarcliff Lodge, New York, on July 28, and the following speaks for itself:

HELEN WEILLER
CONTRALTO

*Hinds Hayden & Eldredge,
Publishers:
I had occasion
to sing Mr. Terry's "Southern
Lullaby" last night and
had to repeat it. This a
good song and I will use it
often
Sincerely yours —
Helen Weiller*

Beddoe Quartet to Be Heard in New York

A quartet of four of the best known concert singers was formed last spring and was heard in several concerts, but as yet has not sung in New York City as an ensemble. The four singers are Marie Stapleton-Murray, soprano; Mabel Beddoe, contralto; Dane Beddoe, tenor, and Henry Weddon, basso, all famous in the concert and oratorio field. They will make their New York debut at Aeolian Hall the beginning of October at a big war charity concert. This quartet will be known as the "Beddoe Quartette," and is under the direction of Annie Friedberg.

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NATHALIE BOSHKO,

The well known violinist, playing an outdoor recital for the Y. W. C. A. senior camp at Summit Lake, Palisades Interstate Park, on Friday evening, August 23. The guest of honor was George W. Perkins, chairman of the Palisades Interstate Park Commission, who is seen seated in the front row to the left of the Y. W. C. A. superintendent. Miss Boshko has been spending the summer at the Guest House in Palisades Interstate Park as guest of the Park Commissioner, and has devoted a large share of her time to playing for hundreds of children and young girls.

M. T. F. PRESENTS WORK
OF AMERICAN COMPOSER

An Appreciation by a Los Angeles Critic

The MUSICAL COURIER is in receipt of the following letter and the accompanying article:

Los Angeles, Cal., July 25, 1918.

The Editor, Musical Courier:

DEAR SIR—A new work written by Harold Webster, of this city, was presented last week at the Federation of the Music Teachers' Association of California. Mr. Webster won a prize for a violin and piano sonata at Birmingham last year, which was, as is the custom, presently shelved. It occurred to several of the musicians of Los Angeles that you might be induced to give his new work some prominence, and that thus the elusive publishers might be brought to bay. I have sent you, enclosed, a short review of the work, which I have written in the hope that you may find space for its publication. Thanking you for any attention you may give the piece,

(Signed) JEANNE REDMAN,

Music Critic Los Angeles Times.

The MUSICAL COURIER appreciates Miss Redman's good opinion and her confidence in the value of advertising in its columns. A recommendation from so eminent a source leaves no room for doubt as to the unusual merit of Mr. Webster's work. Miss Redman's review follows:

The Federation of the Music Teachers' Association of California which was held in Los Angeles recently, is responsible for the bringing out of several new compositions, chiefly of local writers. It is possible that the works introduced throughout America, by American composers, will obviate the difficulties, arising from the war, of giving any but rather "meatless" programs, such as were the custom, in the West, at least, last season. There is, naturally, ample, good ally music, but it seems quite difficult to get at, and certainly the present crisis offers gala opportunity to the young Americans.

It is curious that an American name upon a program is equal almost to a stigma, but it is possible that with the frequent performance of American works the superstition against them will disappear, and then the temporary obliteration of German music from the programs will bear good fruit.

The most impressive piece of work brought out by the Federation was a quintet, op. 12, written by Harold Webster, concert violinist and teacher, who has made his home in Los Angeles for the past seven years. Webster's career has been analogous to the careers of many other American musicians: First, the schooling in the music department of his university; then the inevitable European experiences, with, in Webster's case, six or seven years of study in Germany, and then the return to home and work in America, with the usual years of struggle before recognition.

Webster's work is not of the type of American music which takes themes from the Indian or the African and harmonizes them, but he is all the more American in his productions for the fact that he absorbs from every school, obtaining his effect by making use of various methods and types of composition, from the Gregorian, which he uses with impeccable taste in the slow movement of his quintet, to the whole tone of the modern French, when it suits the manner in which he is writing. America draws from all nations and all environments, and obviously her music must be universal rather than national.

In character, Webster's music is strong and of the type which is generally considered intellectual, by which the average American critic means a lack of sentimentality. There is a smooth flow of melody through the piece, but the construction is musicianly and the themes virile and hardy. The first movement is majestic in manner and idea, and well wrought, giving an air of stability to the piece, and is followed by a slow movement, an andante in F sharp minor, in which are some of the loveliest bits of the entire piece.

Webster makes use of the Gregorian mode in the andante, which is in the form of variations, and which offers fine passages for the strings in quartet, and the piano solo. The sustained tones are handled in a way to produce unusual effect, and it is in this movement perhaps more than the others that Webster's esthetic sense is most clearly presented. The third movement offers a scherzo in rondo form, which at a first hearing appears thoroughly Russian. It recalls the followers of "The Big Five" in Russia, but after examination it becomes apparent that the rhythms lend the Russian element, and that the harmonizations are more of the type of modern French composers. There are some difficult bits of work for piano in this movement, which is scintillating and brilliant throughout.

It is probably in the last movement of the quintet that Webster's skill is most strongly brought out. He has returned to his main themes and the development of them is admirable. He works up to a big crisis in this last movement, one instrument after the other handling the strong phrases, and then the ensemble done in excel-

lent counterpoint. The Teachers' Association afforded, almost intirely, professional audiences, and even they, who are reputed to be severe in criticism, gave the work vigorous applause. The quintet was very satisfactorily played by Herman Seidl, first violin; Homer Grinn, piano; Webster, viola; Dietz, second violin, and Axel Simonsen, cellist.

Mabel Riegelman Says Music Rests "Boys"

Mabel Riegelman, the well known American soprano, has just returned to New York after singing six concerts for the boys in the South, who will soon be helping to end the war "over there." As Miss Riegelman stopped off the train at the Pennsylvania station she was bubbling over with enthusiasm for what she had seen and been a part of.

"It was wonderful," she said, by way of preface, "they are the finest boys that God ever created. I shall never forget the look on their faces, the determination in their stride and the wholeheartedness of their loyalty to the Government. They can never be conquered. They are too truly inspired."

At the earnest request of the Y. M. C. A. secretary and others interested in the welfare of the boys, Miss Riegelman arranged to appear in a series of concerts in the South. She sang in the "Y" huts, in the open air, in the mess halls and in the officers' quarters to thousands of the men who will help make the world safe for democracy.

"At the first concert," says Miss Riegelman, "I had finished one group of songs and two encores, but the boys refused to be satisfied or to permit one of the men to address them, until it was announced that I would sing again in a few minutes. It was grand, the feeling that I could bring forth such response. And so many of the boys were tired to exhaustion when I began. Most of them were new in the camp and were not yet hardened to the work, exercise and drilling that is making them so fit for what is before them. But they forgot their own aches with the restfulness of the music."

Miss Riegelman says it is one of the easiest things to bring joy to the boys and make their hearts sing with happiness. To do it, one must simply be one of them, and bear in mind that they want good music. One audience refused to leave until she had sung "One Fine Day," from "Madame Butterfly," which was not on the announced program. They said they knew she could sing it, because many of the boys knew her from her appearances with the Chicago and Boston Opera companies and in concert. Among the more popular songs sung by Miss Riegelman were "Dear Old Pal of Mine," by Lieutenant Gitz Rice, of the First Canadian Contingent; "There's a Long, Long Trail," by Zo Elliott, and "In An Old-Fashioned Town," by W. H. Squire.

Miss Riegelman says that she was more than fortunate in having Mary Hart Law as her accompanist for all the concerts. Miss Law is not only a brilliant musician and a perfect accompanist, but she is a glorious woman, with a big heart and a way about her that makes her greatly beloved by all who are fortunate enough to come in contact with her.

Frida Bennèche at Schroon Lake

Frida Bennèche, who early in the summer suffered from a severe illness, has gone from Long Beach to Schroon Lake, N. Y., where she will remain for several weeks, in order to regain her former strength. Mme. Bennèche's friends will be pleased to hear that she is getting along slowly but nicely.

MUSICIANS UNDER THE FLAG

Adamson, David R.
Allen, Le Roy M.
Allen, Paul
Allen, Robert E.
Anthony, Frederick Louis
Ara, Ugo
Armistage, Merle
Ashbacher, Herman
Barker, John D.
Barlow, Howard D.
Barnes, H. W. B.
Baron, Aaron
Barstow, Vera
Bartaux, Willis N.
Baumgartner, H. L.
Beckwith, Reuben
Bennett, Herbert I.
Berlin, Irving
Bertl, Emil A.
Bibb, Frank
Biggs, Richard Keys
Birch, Robert R.
Bird, Clarence
Blackmore, P. C.
Bollman, Fred
Boone, Manley Price
Bottoms, George W.
Bowes, Charles
Brillhart, Davis
Bruning, Captain H.
Buchanan, Beauford
Bugher, J. Doyle
Bunting, Edward
Burbank, William B.
Burnett, John
Cain, Noble
Callahan, Miller
Chaloff, Julius
Chamberlain, Glenn
Claffey, Rowland Williams
Clifton, Chalmers
Cornell, Louis
Cottingham, Howard A.
Cox, Wallace
Craze, Orlando
Criswell, Emory
Cushing, Max
Danger, Henry
Dare, George S.
Darvas, Frank
Davies, Allwyn T.
Davies, Reuben
Davies, William G.
Davis, Horace
Davis, J. Percival
Dill, Russell E.
Dittler, Herbert
Doane, John
Doering, Henri
Donohue, Lester
Doyle, Bartelle
Dunn, Charles Clark
Elliott, Zo
Eiser, Maximilian
Erler, Albert
Erwin, Victor Ward
Fairbanks, Helen R.
Feller, Herman
Fischer, Edward J.
Forester, William Xaver, Jr.
Fornier, Eugene A.
Fram, Arthur
Frankel, Abraham
Frey, Raymond W.
Frothingham, John W.
Gabriel, Gilbert
Garrabrant, Maurice
George, Thomas
Gilbert, Jacob
Gilliard, George
Giorni, Aurelio
Goodman, Laurence
Gordon, Philip
Gotthelf, Claude
Grahel, V. S.
Grainger, Percy
Granberry, George F.
Grasso, Francisco
Gray, Tyndall
Grimson, Bonarios
Gruppe, Paulo
Gustafson, William
Hackett, George
Haenschel, W. Gus
Hall, Alan
Hall, Cecil John
Hall, Murray F.
Hand, Chauncey
Hardy, Edward
Harper, Harold B.
Hartzell, Alfred
Hattstaedt, John R.
Hawkins, Charles T.
Hawkins, W. Stanley
Hawley, Donald Coe
Hawley, Oscar Hatch
Heckman, Walter
Heizer, Frederick, Jr.
Hemus, Percy
Henich, Walter
Hillyard, Reid
Hochstein, David
Hoelzie, Elmer G.
Hodges, Lester H.
House, Judson
Howe, Merwin
Hoy, A. Dwight
Hubbard, Havrah
Hudson, Byron
Hutchinson, Elizabeth P.
Hyde, Arthur S.
Jacobi, Frederick
Jacobs, Max
James, Philip
Janpolski, Albert
Jelinek, Leon W.
Johnson, Edward J.
Jolas, Jacques
Jones, Gomer
Karle, Theo
Keigwin, Crawford
Keller, Harrison
Kenyon, W. G.
Kernochan, Marshall
Kerns, Grace
Kibbe, Arthur F.
Klein, Charles
Kraft, Arthur C.
Kvelve, Rudolf
La Belle, Guy
Lachmund, Arnaud
Lampe, Bert
Lampe, Charles
Lampe, Otto
Land, Harold
Lanham, McCall
Lefebre, Channing
Lehman, Clyde
Lehmann, Theodore
Lennig, Ed. C.
Leopold, Ralph
Levy, Russell E.
Lewis, Ward
Lloyd, Robert
Losh, Sam
Lowrey, Edward W.
Lifshay, Samuel
Lind, Carl M.
Lindorff, Theodore
Little, John W.
Lundy, Paul V.
Lunger, Robert
Lyons, John Henry
MacAdam, William
Macbeath, Donald
Macdonald, W. R.
Macmillen, Francis
Maier, Guy
Manuel, Philip
Manville, Edward B.
Marvin, Rou. W.
Mason, Redfern
McAfee, C. E.
McQuhae, Allan
Mecker, Z. E.
Miles, Gwilym
Millard, Robert E.
Mitchell, A. Gordon
Mitchell, Earl
Morris, Paul
Much, J. Irwin
Nevin, Arthur
Nevin, Willard Irving
Newman, John J.
Nye, Bernard B.
Orth, Carl
Osberg, Elliot
Otto, Theo.
Owen, Elise
Owen, Herbert
Padden, Paul F.
Paderewski, Ignatz
Palmer, Claude
Parker, Walter D.
Pattison, Lee
Patton, William Lowell
Percy, Vincent
Peroni, Carlo
Persson, Frederic
Peterson, Alfred C.
Pezzi, Vincenzo
Pistorius, George
Pope, Van
Potter, Harold
Potter, Harrison
Pratt, Howard E.
Pyle, G. Francis
Rapp, Raymond E.
Reddick, William L.
Reidy, Gerald W.
Reimherr, George
Reinhold, Edgar L.
Remfrey, William L.
Remig, Howard
Reynolds, Gerald
Rice, Leon
Ring, Ross
Roberts, Walter
Rockwell, G. P.
Roentgen, Engelbert
Rogers, Frank
Rosanoff, Lief
Rover, Joseph
Rubel, Edith
Rupperecht, Carl
Samson, Frank
Sand, Albert
Sauer, Harold
Scheidt, Fred
Schelling, Ernest
Schmidt, David H., Jr.
Schmidt, Robert
Search, Frederick Preston
Sellwood, Captain J. J.
Seymour, George
Siegist, Constant
Siewert, Herman F.
Silvius, Delwin H.
Smith, Harold David
Snypp, Sewell S.
Soderquist, David A.
Solitto, Josef
Sousa, John Philip
South, Charles
Sowerby, Leo
Spalding, Albert
Standerwick, John
Stark, Brayton
Stehl, Richard E.
Steuterman, Adolph
Stewart, Alexander
Stiles, Vernon
Stossel, Albert
Stoosch, Joseph
Street, George Hotchkiss
Stunts, Homer
Taggart, A.
Taylor, Bernard U. Jr.
Thornton, Henry W.
Timmons, William J.
Trimmer, Sam
Vail, George M.
Vail, Harris R.
Van Surdam, H. E.
Venth, Carl
Wagstaff, Walter
Wahl, George C.
Walker, Ralph
Walker, R. W.
Walker, Frank L.
Washburn, C. C.
Watkins, Marie M.
Watkins, Morris
Watts, George Ellwood
Webber, Bertram
Weise, Edward
Wenard, Sherlock
White, Roderick
Whitford, Homer P.
Whittaker, James
Wiederhold, Albert
Wilbert, Howard
Wille, Gustave
Wille, Stewart
Williams, D.
Wilson, Gilbert
Wilson, Weston S.
Winterbottom, George
Woempner, Henry
Woodside, J. Uly
Wylie, W. H., Jr.
Yeamans, Laurel E.
Yeomans, Marcus J.
Yule, Joseph L.
Yule, Joseph L.
Zimmerman, Walter P.
Zoellner, Joseph, Jr.

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